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COMMUNITY JOINS NATION TO RALLY FOR MUELLER

By JAMES FINN
News Editor

Just over 24 hours after President Trump fired his attorney general, area residents and college students gathered on Middlebury's town green to advocate for an open inquiry into whether Russian operatives influenced the 2016 presidential campaign.

The demonstrators were responding to what many see as a threat to the transparency of Special Counsel Robert Mueller's investigation into possible Russian collusion after Jeff Sessions' forced resignation on Wednesday, Nov. 7. Sessions' removal opened the door for Trump to tap Matthew Whitaker, a Trump loyalist who has echoed the president's complaints about the scope of the investigation, as acting attorney general.

About 70 protesters bearing signs with slogans like "keep Mueller independent" and "no one is above the law" had gathered on the green by 5 p.m., the planned start time for Thursday's protest. Former Middlebury College Chaplain Laurie Jordan, local volunteer Fran Putnam and Otter Creek Yoga owner Joanna Colwell, who organized the event along with Middlebury resident Dorothy Mammen, greeted demonstrators and made impassioned opening remarks in support of

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DeRay on the Injustices of Today

By BOCHU DING
News Editor

Since participating in the racial justice protests in Ferguson, Mo. in 2014, DeRay Mckesson has been wearing the same blue Patagonia vest that he wore there.

"It keeps me grounded and reminded that everything we went through is real, that we were in the streets for four hundred days," said Mckesson, now a prominent Black Lives Matter activist. "I never want to forget how fragile freedom is and this vest reminds me of it."

Mckesson sported the trademark vest as he spoke in Wilson Hall on Nov. 7 in a talk titled "Political Activism and the Case for Hope." An author, podcaster and organizer, Mckesson's reputation as a civil rights activist gathered a crowd that quickly exceeded Wilson's capacity.

After graduating from Bowdoin College in 2007, Mckesson worked for Teach for America before serving as the Senior Director for Human Capital at the Minneapolis Public Schools.

Following the death of Michael Brown, Mckesson embarked on a trip to Ferguson to protest against police violence. He began to spend all of his weekends and breaks in St. Louis, culminating in his eventual departure from his stable job in Minneapolis and relocation to St. Louis.

"I didn't know many things, but I knew that Mike Brown should be alive today," Mckesson said.

There, he organized and participated in protest efforts full-time. In a Buzzfeed News interview, Mckesson recounts being tear-gassed, dragged out of the police department by his ankles, and shot at. His activism and real-time updates on Twitter and other social media platforms brought him and his blue Patagonia vest into the national spotlight.

"The people who told our story and amplified it were doing work that was vital, because CNN wasn't doing it, the newspapers weren't doing it — Twitter was what we had," Mckesson said, reflecting on the importance of social media platforms.

Today, he serves as the Interim Chief of Human Capital at Baltimore City High Schools. He continues to serve as an inspiration for activism efforts, hosting the popular podcast Pod Save the People, and reflecting on his journey in Ferguson in his memoir, "The Other Side of Freedom: The Case for Hope."

THINGS ON HIS MIND

Introduced by SGA President Nia

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BENJY RENTON/THE MIDDLEBURY CAMPUS

The field hockey team poses with President Laurie Patton after winning the NCAA quarterfinals on Nov. 11. The team will advance to the NCAA final four in Pennsylvania this weekend.

Students Crowded into Crossroads to Watch as Nation Rebuked Trump

By SARAH ASCH
Editor at Large

Students filled Crossroads and The Grille to watch the results of the recent midterm elections in an unusually high showing of enthusiasm and support on Nov. 6.

The watch party, similar to those hosted during past elections, was co-sponsored by the College Democrats and the College Republicans. The event included live commentary from Political Science Professors Matt Dickinson and Bert Johnson, as well as a big screen playing CNN in the background that updated students on the Democratic Party's takeover of the U.S. House of Representatives and the Republican Party keeping their hold on the U.S. Senate.

Grace Vedock '20, president of the College Democrats, said she was happy to keep the tradition alive.

"Historically, midterm elections don't generate the same amount of enthusiasm as presidential elections," she said. "This round of midterm elections completely exceeded my expectations in terms of on-campus energy — people were genuinely interested in the midterms, and they showed up in droves to the watch party."

College Republicans Co-President Sophia Dongas '21 agreed, adding that she felt the event was a success for students with different political affiliations.

"We decided on co-hosting the party because we wanted everyone to feel welcome and decided that making it bipartisan would encourage people from both the right and the left to attend," she said. "I think it is important to watch election results as they come in because I liken it to watching history unfold."

Many students at the event said they wanted to be with other people when they heard the results. "I think it's important to be with your community, especially because elections have become so divisive and more emotional than they have ever been to us in the past," Elsa Rodriguez '21 said.

While some students said they were there to learn, many were also already following key races, both in their home states and nationally. Wynn McClenahan '22 was watching the house race in her home district, New Jersey 11. "There's a seat up in my district for the first time in a really long time, because the old representative retired," she said. "I'm definitely interested in seeing how that will go."

Caroline Harrison '19.5 is from Florida and was watching the governor's race closely. "I don't want to be alone when the results of that election come in, either way," she said. "Also definitely interested to see how Texas goes, because if Beto wins that that's a real game changer and I think that's the closest they've ever been to turning

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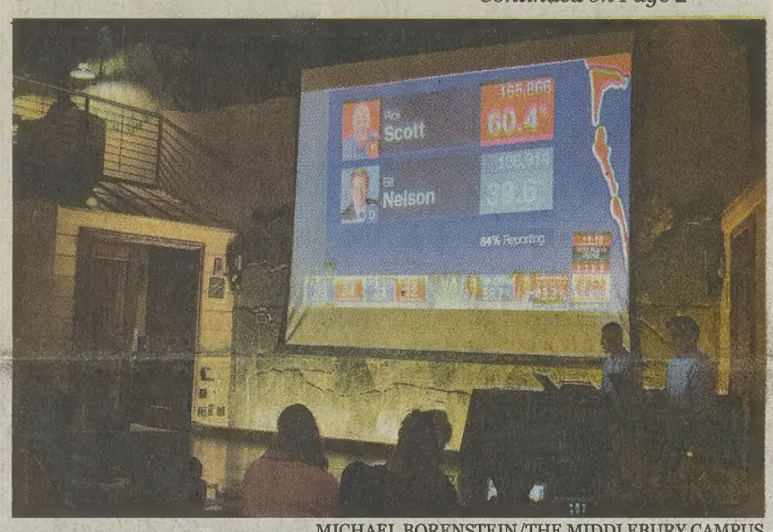

MICHAEL BORENSTEIN/THE MIDDLEBURY CAMPUS

Professors Dickinson and Johnson provide live commentary on the midterms.

Andi Lloyd, Biology Professor and Dean of Faculty, Leaving to Attend Divinity School

By ELAINE VELIE
Editor at Large

After 23 years in higher education, Andi Lloyd is leaving Middlebury to pursue a higher calling.

Lloyd, the dean of the faculty and a Biology professor, will leave the college at the end of this academic year to attend divinity school. She is currently applying to schools and plans to become an ordained minister.

"If you had told me that two years ago, I would have been surprised to hear it," Lloyd said. After all, she only began regularly attending church a little over a year ago.

Lloyd first came to Middlebury as a biology professor in the fall of 1996, straight out of graduate school at the University of Alaska, Fairbanks. She had attended Dartmouth College as an undergraduate.

"I was really interested in teaching at a liberal arts college, and I loved Vermont. This was my dream job which I didn't think I'd get, but I applied anyway," she said.

She accepted her current administrative role in the 2012-13 academic year. "I really liked thinking at the institutional level. I liked thinking about the whole college enterprise," Lloyd said. It also allowed her to advance the work that brought her to Middlebury.

"Administrative work is exciting because it furthers that thing that I deeply love, which is classroom teaching," she said. Lloyd has continued to teach biology and ecology classes as well as continued her research on the effects of climate change on northern forests. Now, Lloyd said, "I'm leaving all of that behind."

She made the decision to leave academia and apply to divinity school within the last year.

"It was one of those life-cracked-open moments of a pathway presenting itself that I had never imagined was there, so it's a recent turn," Lloyd said. Although her parents grew up going to church, she only went as a young child and on Christmas.

"My desire to have a life that included faith is longstanding — it dates back to childhood," she said. "I've just been really good at ignoring it for large stretches of my life."

A little over a year ago, Lloyd finally acknowledged this desire and began regularly attending the congregational church in town.

"It was over the period of three or four months that followed from that— just this deepening sense that I had found the place I was supposed to be," she said. "I fairly quickly began to think about how much I wanted to be in that world all the time."

Divinity schools prepare students for entry into the clergy, and the student's religious faith is an integral

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MICHAEL BORENSTEIN/THE MIDDLEBURY CAMPUS

DeRay Mckesson in an interview with The Campus.

ROUGH CUT LATEST TO CLOSE DOORS

By SADIE HOUSBERG
Senior Local Editor

Nearly one year to the day after The Rough Cut arrived at 51 Main St. in downtown Middlebury, the BBQ joint announced its closure. The restaurant bid the town farewell with a goodbye party last Friday, Nov. 2 to celebrate its last plate of St. Louis Pork Ribs and its final heaping of fried pickles, serving drinks at sharply discounted prices throughout the evening. The self-described "neighborhood bar," which prides itself on a large beer selection, live music and food with soul, revealed the send off on its Facebook page last week.

"We have some hard news. We've made the difficult decision to close," the post read, continuing to express gratitude to patrons, employees, and the Middlebury community for their support.

Ben Wells, owner of the Marquis Theatre and now former owner of The Rough Cut told The Campus last year that he hoped to create a "positive, warm, energetic environment" for people to enjoy. An outpouring of support and words of regret at the restaurant's closing

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SGA TO FUND FINANCIAL AID FOR LESSONS AT SNOW BOWL

By HANNAH BENSEN
Contributing Writer

The college has long winters, a January term and its own ski mountain: the perfect winter recipe. However, the accessibility of the sport is limited by its steep financial costs. Ski passes and equipment can easily soar into the hundreds and even thousands of dollars, preventing many students from being able to enjoy the slopes.

On Sunday night, the Student Government Association (SGA) passed a Snow Bowl Scholarship Bill allocating $2,500 towards the scholarship fund. The bill was conceptualized by Jacob Freedman '21 and Alex Gemme '21, who put together the scholarship fund for students on financial aid to be used towards skiing, telemark skiing and snowboarding lessons at the Middlebury Snow Bowl. Freedman and Gemme both work as instructors at the Snow Bowl. Students will receive up to $200 that can be used for the lessons and equipment rentals for the season, costing $100 each.

In addition to the SGA allocation, Freedman and Gemme have already acquired $1,600 and are looking to get $900 more. In total, the $5,000 fund will give 25 to 50 students subsidized lessons and rentals.

"Skiing is a really inaccessible sport for a lot of people. We see the people who come and take lessons and more often than not it's people who can afford it," Freedman said. "Skiing is a great sport and a huge part of the culture, so it makes sense to be able to have all sorts of students be able to participate in this thing that's really cool and unique to the school."

According to Powder Magazine, 72 percent of the skiers in the United States are white and more than half earn a salary of $100,000 or greater. The scholarship fund will hopefully increase diversity in a sport that has historically been perceived as a homogenous demographic.

The process to set up the scholarship fund has been riddled with obstacles. Gemme and Freedman initially went to the Advancement Office to seek funds, but were told to come back with data about the need for such scholarships. The two students sought money from various campus sources, but were often referred to other places due to the scholarship's unique distinction of being neither an extracurricular nor an event or speaker.

The students quickly found overwhelming anecdotal evidence that students were interested in taking ski

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Women's soccer wins in penalty kicks
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NEW YORK TIMES FREE ONLINE ACCESS CANCELED; LIB TO PARTNER WITH SGA TO FUND NEXT ACADEMIC YEAR

By PORTER BOWMAN
Contributing Writer

Students will no longer have free access to the New York Times website and online archives after the Times increased the cost of campus-wide access in late October. The Student Government Association (SGA), which oversaw and funded the Times subscription program, announced the development last month. The Times changed the price of campus-wide access without notice, according to SGA President Nia Robinson '19.

According to Robinson, a New York Times subscription representative told her that annual access will now cost the SGA either $15,444 for just students (excluding faculty, staff and visitors) or $27,394 for full campus-wide access.With such a price tag, the SGA has reached out to gauge student support, with Senior Senators Alexis Levato '19 and Travis Sanderson '19 sending a class-wide survey to seniors looking for anonymous input on the issue.

"NYT subscription is the norm at all other colleges," one student wrote. "It would be embarrassing for Middlebury to not have one."

However, some students also found the cost too steep.

"Midd is already in dire financial straits. We should not spend $15k on NYT," one respondent wrote.

Other colleges and universities, including Bucknell, Iowa State and Louisiana State, have faced similar problems in recent years when deciding whether or not to fund campus-wide access to The Times. In each of these cases, student governments have teamed up with campus libraries to fund access.

The SGA has reached out to the library to seek funding for the New York Times program. Douglas Black, the head of collections management at Davis Family Library, first reached out to the Center for Research Libraries, a consortium of college libraries, in the hopes of getting a better price. The consortium, which specializes in bulk purchasing of licenses and access to publications and databases, was unable to help lower the annual price for campus-wide access to The Times.

Black calculated that the library currently spends $12,231 on its own New York Times services, which include receiving two of the same print copies per day, academic passes for Bread Loaf students in the summer, digital microfilm and ProQuest Historical Newspapers. The library has never footed the bill for students' academic-year online access..

While Black said he has no philosophical issue with helping to fund future access, he says the library needs to ensure they have the available funds to do so. At the SGA senate meeting on Nov. 11, Robinson reported that the library was willing to commit to helping fund the online subscription for the 2019-2020 school year, as their budget is already set for the current school year.

Black also noted that The Times has raised and lowered its paywall for group access numerous times in recent years depending on its print sales, which can be frustrating for planning out the cost of future years' subscription.

One of the main reasons for the high price tag is The Times accounting for potential lost revenue.

"Libraries and colleges are often charged more because The Times feels that participants in the group rate will discontinue their personal subscriptions," Black said.

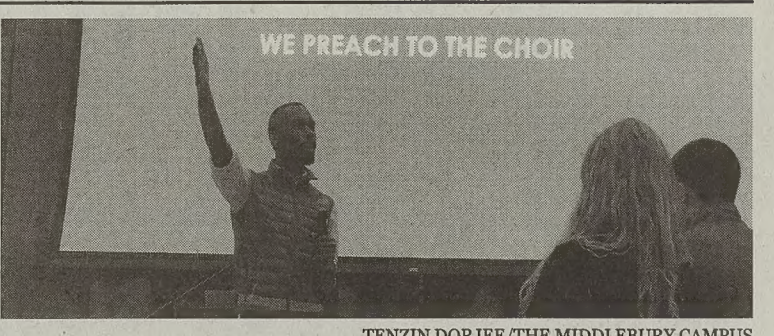
According to the New York Times, a student subscription costs $52 per year (compared to $195 per year for non-students). While this is a significant discount, campus-wide access would remove any potential financial burden on students.

The SGA also funds the physical copies of the New York Times that are supplied in all three dining halls. According to SGA treasurer Isabella Martus '19, the SGA sets aside $9,500 (subscription) and $1,700 (delivery) per year for these physical copies. It is currently unclear whether the change in the online policy will affect the price of these physical copies or the SGA's willingness to continue to supply them.

Robinson lamented The Times' new online policy.

"The NYT change has been a frustration to figure out," Robinson said. "It's definitely a priority and necessity, but we have to make sure we can afford it."

In the coming weeks, the SGA will examine its own budget, continue to consult with the library on its available funds, and possibly look elsewhere for ways to support the program. According to several SGA senators, motivation to do so will be driven by student feedback.



TENZIN DORJEE/THE MIDDLEBURY CAMPUS

DeRay Mckesson addresses a packed house in Wilson Hall.

Mckesson Comes to College

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Robinson '19, Mckesson shared his reflections about civil rights activism in the modern age, as well as methods for catalyzing social change. Speaking a day after the midterm elections, Mckesson did not hesitate to point to real world examples.

Prompting the audience with a question of how they would spend $300, Mckesson revealed that thefts of over $300 are classified as felonies in Florida, previously permanently barring the perpetrator from voting and running for office. This exercise was a reference to the amendment in Florida, passed the day before, that restored felons' voting rights.

He also pointed to other injustices, such as the fact that the U.S. arrests more people for marijuana possession than all violent crimes combined.

In addition to identifying problems, Mckesson also identified effective methods of mobilizing others for social change. "More people are in love with the idea of resistance than the work of resistance," he said.

Mckesson transitioned to "10 points on my mind," a set of pragmatic approaches that engage audiences and spark dialogue with bystanders and opponents. To begin, he spoke about "entrances and on-ramps" and how it is the responsibility of organizers to find an array of entry points for others to find their reason to support the cause. Mckesson argues that activists must descend from their moral high ground to reach a wider audience.

Mckesson also spoke about how to best engage with opponents in debate. He introduced the concept of "sharing the cognitive burden," where activists shift the responsibility of thinking about the issue and practicing empathy to those that oppose them.

"Tell me what a four-year-old should do to deserve dinner?" Mckesson asked, as an example of why the cognitive burden must be shared.

Finally, Mckesson spoke about "building the largest choir." He does not advocate for trying to convince the minds of those opposed to the advancement of civil rights. "People ask me what I'm doing to reach across the aisle, and I'm not reaching," he said.

Rather, he believes that efforts should be concentrated on energizing the people that care, or have the potential to do so. He explains that people are just waiting to receive the invitation, and that his experience as a teacher has taught him to believe in potential yet to be developed.

REFLECTIONS ON THE TALK

The talk, part of the Engaged Listening Project, followed a new format where the lecture was followed by reflections in small groups on the contents of the talk.

"I was particularly moved by his example of 'sharing the cognitive burden,'" said Sophie Clark '21. "I think many young progressives are frustrated by seemingly endless preaching with responses that vary from apathy to outright resistance, but Mckesson has found a way to turn this around - to put opponents in his shoes not by being condescending or "preachy," but by being genuinely curious to how their perspective fits in a wider world view."

Wengel Kifle '20 resonated with Mckesson's point about "growing the choir."

"For some people, and Mckesson touched upon this, 'reaching across the aisle' is life-threatening or frankly pointless when the audience has not even decided to agree that you are a capable human being, if even equally human," she said. "It is refreshing and re-energizing to be reassured that the fight is able to be continued with people that share some basic agreement, of basic humanity and respect for lives and facts."

Others found Mckesson's advice for current students to be the most inspirational.

"The most important thing I think about is how he talked about following your curiosity," said SGA President Nia Robinson '19. "I think in the context of education, social justice, and life in general it's applicable."

Colleges Hosts Annual C3 Conference on Diversity in Higher Education

By CAROLINE KAPP
News Editor

Over a hundred students from liberal arts colleges gathered this past weekend at the college for the fourth annual Creating Connections Consortium (C3) summit aimed at diversifying higher education. Twenty-two of the students that attended were from Middlebury and 98 came from other undergraduate schools for this year's event: "Reimagining the Academy: Constructing Inclusive and Participatory Communities in Challenging Times." Fifteen faculty and staff members from the college also attended and participated along with 31 graduate students from the C3's partner research universities.

The consortium aims to provide students with greater opportunities to participate in higher education. By engaging undergraduate students, graduate students, postdoctoral fellows, faculty, staff and administrators with diverse backgrounds in discussions around inclusion and equity, C3 aims to provide students with opportunities to learn, strategize and create lasting connections and information sharing networks with one another.

The weekend included a number of panels and speakers, and presentations from several students, including Nia Robinson '19, Lulu Zhou '19 and Marcelo Marcelo López '19.

Professor of Political Science Jessica Teets and Chief Diversity Officer Miguel Fernández were members of the planning committee.

"Students are creating networks of faculty, other students, and administrators that are so vital for future success," Teets said. "This is the primary disadvantage faced by low-income, minority, rural, and first-generation students, the lack of professional networks."

López said that the Summit gave participants the opportunity to envision graduate school as an attainable possibility, and that students felt much more confident about pursuing higher education by the conclusion of the weekend.

Beyond giving students the opportunity to look forward, the summit also provided them the opportunity to reflect on resources the college provides underrepresented students.

MAX PADILLA/THE MIDDLEBURY CAMPUS

Eve Ewing, a writer and teacher at the University of Chicago, speaks at C3.

"Yes, colleges are admitting more underrepresented students, but how are these students doing when they actually enroll? What can colleges do better to support these students succeed during and after college?" Zhou questioned.

Teets and López echoed that it is time to move past recruitment and to begin thinking deeply about the ways in which the college can truly include and support students from diverse backgrounds.

"There has to be a large focus not just on the recruitment of these individuals, but also the retention of said individuals," he said.

López said that equity for first-generation students should begin with changes made in the classroom. Professors should recognize that every student walks into the classroom with varying degrees of preparation and different styles of learning.

"My personal opinion is that we need to teach and grade differently to create more equitable learning conditions," Teets said, arguing that every office and department on campus need to make equity part of their central mission.

The summit also gave students the opportunity to consider how the college compares to other liberal arts colleges represented in terms of their support for students.

Zhou noted that many of the schools are grappling with many of the same issues, including student socioeconomic diversity, financial aid, faculty racial diversity and support programs for first-gen students.

However, she did find that many of the schools represented had created support programs for first-generation students earlier than the college. The college's First@Midd program was started in 2016.

Lopez also cited First@Midd as an important program for first-generation students and one that did not exist when he was a first year.

"Programs like First@Midd make all the difference in supporting first-gen and low-income students," he said.

He also cited many other ways in which the college is improving how it interacts with first-generation students. Lopez listed work stipend supplements for January term courses such as MiddCORE and the new initiative to fund ski lessons.

"It makes me happy that future students will be able to benefit from these initiatives – things that were not available during my time at Middlebury," he said.

Overall, Lopez said he saw the Summit as a success. "Many students left Middlebury with a renewed sense of confidence" he said. "I am excited for what the future holds for these individuals."

Zhou said she hopes that college will in the future do a better job publicizing the event and encouraging higher community participation.

Teets expressed the importance of programs and events in which promote discussion of how to make Middlebury more diverse, inclusive, and equitable.

"This is hard work in which we all need to participate, so the more we can talk about how to do this, the better for our community," Zhou said.

Financial Aid for Ski Lessons

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and snowboarding lessons, but were daunted by the costs.

Freedman and Gemme's first success came from the Seizing Opportunities fund, an allocation designed to ensure that students, regardless of financial status, have access to activities that span all aspects of college life. Chief Diversity Officer Miguel Fernández allocated $1,600 dollars from the Seizing Opportunities fund towards the Snow Bowl scholarship fund in early October.

Freedman and Gemme then worked with SGA Senators William Kelly '21, John Schurer '21, and Christian Kummer '22 to pass a bill that would allocate an additional $2,500 to the Snow Bowl fund. The bill passed nearly unanimously, with only one opposing vote. The $2,500 will come from SGA's current $175,000 reserves. Senator Rehan Zafar '21, who voted against the proposal, expressed concern regarding passing an initiative that they may not be able to finance in the future.

The two students are also seeking $900 from the ICC in order to round out their goal of a $5,000 fund. The fund will be overseen by a staff member of the college, who can access students' financial aid records to determine which students need the scholarship the most.

In addition, the pair is now attempting to secure a supply of helmets that can be rented out. This process has proven complicated because liability concerns prevent the Snow Bowl from renting out helmets and thus must be purchased individually. The price of a helmet, however, may deter riders from purchasing the protective gear.

"Helmets are optional; it's not a rule at the Bowl," Gemme said. "But they're great. Beginners probably want to wear helmets. We think that some helmet, even if it's used and shared and a little scratched up, is better than no helmet."

Students can apply for Snow Bowl scholarships via Handshake. Lessons are taught by Middlebury students every week day at the Snow Bowl during January term and are from 2-3 p.m., and in the morning by request. Last year, 90 students participated in the Snow School lessons.

The ACTR bus offers nearly hourly rides to the Snow Bowl. Students can schedule up to five lessons and can earn Physical Education credit if they attend at least 4 lessons. Freedman compared the Snow Bowl cost, $100 for five lessons, to a day's worth of ski lessons at Killington, which costs $140.

"Vermont celebrates the winter time as a great time of the year," Gemme said. "Part of the Feb experience at graduation and at orientation both take place at the Snow Bowl, so ski culture is something that the college embraces really fully, but it's not something that everybody at the college has access to."

Election Party: A Midd Tradition

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blue."

Harrison was referring to Beto O'Rourke, the Democratic nominee for Senate in Texas, a race that students from across the political spectrum said they were watching closely. Students also highlighted the gubernatorial elections in Florida and Georgia — as of press time, the latter two races remained uncalled, with Republican candidates clinging to slim leads, while O'Rourke was defeated in Texas by Republican incumbent Ted Cruz.

Others were also keeping track of races that had the potential to yield historic firsts. "My congressional district elected Sharice Davids, the first openly gay member of the Kansas delegation and one of the two first Native American women elected to Congress," Vedock said. "I was also watching Colorado, where Jared Polis became the first gay governor in US history."

Throughout the evening, Dickinson provided context for students on a national level while Johnson's commentary focused on state and local races.

"As the election returns come in we'll make fun of Wolf Blitzer, we'll try to explain what's actually happening," Dickinson said as he kicked off the event. He later added, "The one thing that we know historically is we are in a period of unprecedented instability in American politics. And what I mean by that is control of our major institutions, the presidency, the house, the senate, has rotated from party to party."

With the next national election now two years away, both Dongas and Vedock have plans for their organizations in the short term.

"Currently we are focused on building a strong community between our club members, and inviting a conservative speaker to campus," Dongas said.

Vedock said that she hopes to build a bridge between her club and local community. "It's important to get out of the 'Middlebury bubble' and learn about our fellow community members," she said. "It's always more difficult to harness energy on non-election years, but in the Trump era, there are never a shortage of things to fight against. I hope that people stay informed and engaged."

Dean of Faculty Lloyd Eyes Divinity School

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MIDDLEBURY COLLEGE

Biology Prof. and Dean Andi Lloyd.

part of their experience — unlike seminaries, however, divinity schools are attached to universities. After earning her Masters of Divinity, Lloyd can be ordained.

Although she will soon stop teaching and end her research, Lloyd sees a link between ecology and divinity. "It doesn't feel to me like I am entirely leaving that world of biology and ecology behind, I think there are big pieces of it that carry forward," Lloyd said. "There's a way in which that same interest in thinking about issues of environmental justice and how we are in the world can be approached from the perspective of ministry."

She also sees a connection between ethics and one's obligation to the planet and other species, as well as a similar appreciation for the Earth.

"There's a lot around reverence for the natural world," Lloyd said. "Whether I frame that as the person with a PhD in evolutionary biology or whether I frame that as a Christian, there's surprising overlap there, in terms of just opening oneself up to the amazement of this planet we live on."

Other scholars have examined the relationship between the natural world and Christian faith. The Forum on Religion and Ecology at Yale Divinity School, for example, is dedicated to exploring this connection.

After graduating from divinity school, Lloyd plans to become a pastor at a congregational church.

"The emphasis of the denomination as a whole on social justice and environmental justice, things that are near and dear to my heart, is really, really important," Lloyd said. "I would love to be back in Vermont, but that's not mine to decide."

Lloyd has the uniform support of the congregation in Middlebury and of her family and friends. "I feel so lucky to have the people in my life that I do," she said. "A surprising number of them have expressed a lack of surprise, and I don't fully understand where that comes from."

After more than 20 years working in academia, Lloyd is making an undeniably enormous transition. "There are still big pieces of this that I don't fully understand," she said. "I have a sense of amazement looking back at the last year of my life, and that amazement is full of some mysteries, some things that I generally don't understand."

Facing Rent Hike, The Rough Cut Dishes Up Its Last Plates

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via social media stand testament to The Rough Cut's popularity amongst staff members and the community.

"I've never been more heartbroken to leave a place. Thank you Rough Cut for one of the best years of my restaurant life," said Rebecca Hanleigh, one former employee, commenting on the Facebook farewell.

The team at the BBQ restaurant joins a growing list of small businesses and entrepreneurs in downtown Middlebury that have been forced to shutter their doors within the past year in the face of economic hardship.

The restaurant's closing date coincides with the lease renewal date for the college-owned property at 51 Main. According to former employee Wynne Ebner '19, the college let the space at a half-lease. Wells made the tough decision to close after realizing that he would not be able to afford the full lease and also "take care of everybody," including employees and colleagues.

AIDAN ACOSTA/THE MIDDLEBURY CAMPUS

The Rough Cut shut its doors last week, one year after opening.

"I don't really know what's happening in Middlebury right now," Ebner said. "There've been definitely days or weeks where it's been busier — like parents weekend for example. But for the most part ... it's just slow," she said, describing her experience at The Rough Cut the past couple of months.

"If I knew the answer to why [The Rough Cut] didn't work out then I'd like to think I would've changed it," Wells said. However, of his working relationship with the college, Wells had only good things to say: "The administration has been incredibly supportive and really went above and beyond in terms of putting us in the best possible position to succeed."

The college and the town, Wells believes, are inextricably linked, each supporting the other. For that reason he is concerned, like many others, about the "vitality and vibrancy of Main Street." This is why, he explained, he invested in bringing new and fresh energy to town with the mechanical bull, music stage and other efforts at The Rough Cut.

While succeeding may appear increasingly challenging in light of the turnover of shops and restaurants, Wells believes that not all of the economic hardship can be attributed to contemporary issues, explaining that Middlebury has been "dealing with an awkward downtown layout since time immemorial."

Despite the challenges residents, students, the administration and business owners will face during Middlebury's current period of economic hardship, Wells remains optimistic and heartened by the community's strength.

"Middlebury is still going to be here. We're all going to be here next year and in five years," he said, adding that the detrimental effect of the rail bridge construction project is temporary. "And that's one area that is such a positive relationship with the college and the town: neither of us are going anywhere."

College students and residents in search of the Southern comfort food, live performances from local musicians and a casual place to watch the game that The Rough Cut offered will now have to turn elsewhere. However, these closures do not mean that Downtown has to become obsolete. Wells believes we all can and should make an effort to revive it.

"The Rough Cut was a lot of fun. It was a lot of hard work. The restaurant industry in general is pretty tough, pretty challenging [and] pretty relentless," Wells reflected. "Our experience was all of that. We did the best we could."

If Wells and his team at The Rough Cut did the best they could, he encourages students to do the best that they can do as well.

"I think everybody who lives here — and students are one segment of the community — needs to support local business and support the downtown," he said. "It makes a real difference in how we all can create the world we want to live in."

Possible Presidential Nominees Biden and Avenatti to Visit VT

By HATTIE LEFAVOUR
Contributing Writer

Amid a barrage of rumors regarding a presidential bid in 2020, former Vice President Joe Biden plans to visit the Flynn Theater in Burlington on Dec. 9 for a different reason: to talk about his book.

Biden has been travelling around the country to promote his memoir "Promise Me, Dad: A Year of Hope, Hardship and Purpose" since its release in Nov. 2017. Every ticket to the event at the Flynn includes a copy of Biden's book. The event will be a continuation of Biden's "American Promise Tour," which, surpassing a typical book tour, Biden is pitching as a series of talks on the topics that matter to him most.

These topics are extensions of those he covers in his book, which is a poignant tell-all of Biden's struggle to balance both the loss of his son Beau, who died of a brain tumor during the then-vice president's second term in 2015, as well as his duties to his country and the impending 2016 election. At his upcoming Vermont visit, the former vice president is expected to deliver an address focusing on pivotal moments in his career, the loss of his son and his moments of strength and weakness during his time in the White House. There will also be a book signing and a meet-and-greet after the event.

These appearances are not advertised as political and it is unlikely Biden will speak on his intentions or lack thereof for a presidential candidacy in 2020. However, the turmoil Biden reveals through his reflections in both the book and on tour can attest to his hesitation about running. The death of his son Beau was a focal point of Biden's life but also of his political career. When asked in 2015 about running in the 2016 election, he told Stephen Colbert that he didn't believe any candidate should run unless they are sure that they could tell the American people that they will give all of their heart, soul and energy. Because of the personal plight he faced at the time, Biden told Colbert, "I'd be lying if I said that I knew I was there."

Regarding the 2020 election, Biden has yet to declare his intentions. However, he's not the only possible presidential contender planning a visit to Vermont. Michael Avenatti, a California lawyer who is publicly toying with a run for President, plans to visit the ArtsRiot in Burlington on Nov. 16 as well as the town of White River Junction on Nov. 17.

Avenatti is a Democrat best known for representing Stephanie Clifford, otherwise known as Stormy Daniels, in a very public lawsuit against President Trump. Other recent clients include Julie Swetnick, the third woman to accuse Supreme Court Justice Brett Kavanaugh of sexual misconduct during Kavanaugh's nomination process. Because of his strong stances in these cases, Avenatti is looking to appeal to advocates for

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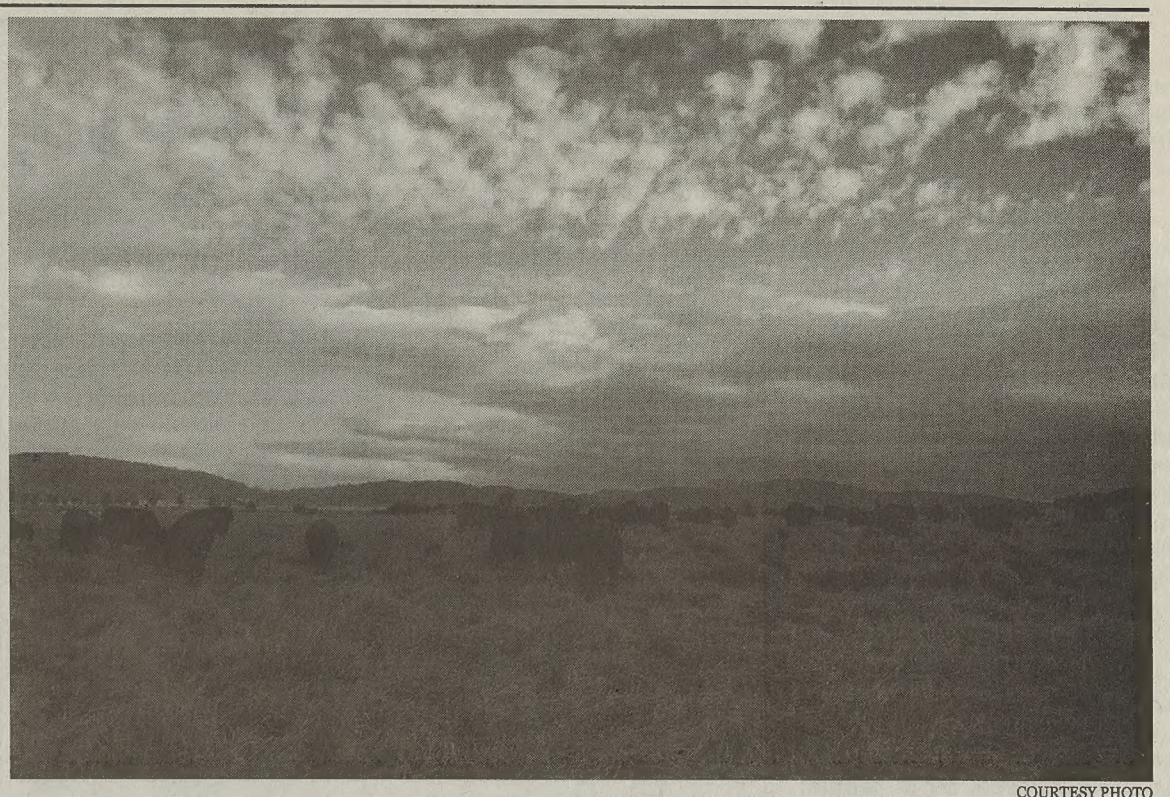


COURTESY PHOTO

The Cesarios' livestock graze at Meeting Place Pastures in Brandon.

Meet the Farmers: Two Addison County Cattle Farmers Share Their Philosophy

By NORA PEACHIN
Staff Writer

CORNWALL — Cheryl and Marc Cesario have been managing their beef cattle farm, Meeting Place Pastures, since 2009. The couple bought their first property and expanded in 2016, both with the help of the Vermont Land Trust. Today, in addition to these two properties, the couple rents land around Middlebury. They graze 35 beef cattle for Middlebury College every year, a portion of the 90 cattle the college purchases annually.

In contrast to the rurality of Vermont, the Cesarios grew up in suburbia. Marc first developed his interest in farming at the University of Massachusetts (UMass), where he studied Environmental Science. He recalled how, at the time, "mainstream environmentalism seemed to sort of take the humans out of the ecosystem.

"It was always an 'us versus them' thing, which didn't meld with my vision," Marc said.

He wondered if "maybe it would be better if we viewed ourselves as part of the ecosystem." Rather than seeing farms as inherently bad, Marc wanted to figure out how to make farms part of the solution.

He left UMass after his freshman year and got a job at a vegetable farm in Amherst. "When I took that job, I was a vegetarian," Marc said. "I ended up being there for about ten years. After about four or five years, I managed everything on the farm that had to do with livestock. So, I was able to start debt-free and rent-free."

"The debt came later," Cheryl joked. She explained the challenges that came with starting their own farm.

"The trouble is, when you want to go buy a farm, it's really difficult if you don't have a lot of assets," she said. "Anything that was somewhat decent, with a livable house and a facility that was standing, was off the bat about a half a million dollars."

For years, she would look online for opportunities. Finally, she found the property that they currently farm. They started as a diversified operation – "meat birds, a lot of pigs, not very many cows."

About four or five years ago, around the time when their daughter Normandy was born, they shifted their focus exclusively to cows.

"We looked into custom or contract grazing, which is pretty much summer camp for cows," Marc explained. "We have three or four different clients, who send us cattle... and we get paid per animal per day [to graze them here]. Before, we were trying to sell meat to customers. Now, we're selling grass to a different customer."

Cheryl and Marc described how they simulate natural conditions for the cows. The farmers act as predators, keeping the cattle moving across the landscape with temporary fencing. This prevents the cows from overgrazing and allows them to stay in herds.

Marc described the "benefit to the animal, benefit to the land, and benefit to our wallets" that comes from their management style. "The cow is going out there, and harvesting its own forage, as opposed to us cutting that forage and using fuel and equipment and labor to bring that feed to a cow in a barn," he said. "And then that cow is depositing its own urine and manure on the field, instead of us having to use fuel and labor to collect it from the barn and put that back out on the fields."

However, Marc continued, "unfortunately, over the last fifty or sixty years, a lot of animals have been bred for not pasture-rearing. They've been bred to function on grain, or with mechanical harvesting, or with a lot of individual treatment, particularly in the dairy world. Everyone is focusing on weight gain, and that has geared breeding practices and protocols."

"We're trying to, in our own way, modify the gene pool for a more vigorous herd," Cheryl said.

"We're creating an environment for the animal to be an animal, and hopefully in twenty years, they can fend for themselves for the most part, beyond the daily moves," Marc added.

The Cesarios see themselves as more than just beef producers. Marc believes his main job is to make sure the solar energy, nutrient, water and carbon cycles are functioning within their ecosystem. He posits that managing beef is almost the byproduct of the aforementioned work.

They explained how they maintain a diversity of healthy grasses, and manage for deep roots, in order to sequester carbon in their soil. Cheryl also noted that perennial plants decrease runoff and increase water infiltration.

"If all the agricultural soils in the world worked on increasing organic matter in the soil by one percent, we could reduce the amount of carbon in the air to pre-industrial levels. That's not hard at all," Marc explained.

Meeting Place Pastures has increased the total carbon levels in their soil over the past 10 years by 150 percent. "And that's just by managing for deep roots," Marc said.

"What we're seeing these days is droughts and flooding, droughts and flooding. Let's heal our soils to be able to hold onto that water so we don't have this flooding," he said.

An energy audit conducted by the University of Vermont found that Meeting Place Pastures was carbon neutral on the production side. They are also a net zero greenhouse gas emitter. "This is not a case of doing less bad, this is a case of doing more good," the pair concluded.

Marc spoke to how the management of the cows, specifically with regard to the use of fossil fuels, is a significant culprit of environmental damage. The couple acknowledged that there are many beef farms doing harm, raising "so-called grass-fed beef." "It's challenging. How is the customer supposed to know?" Marc said.

The couple has had to deal with many people's misconceptions about their work.

"I've had people come up to me at the farmers' market and tell me they're going to shoot me in the head, telling me that's what I do to animals and therefore that's what should happen to me," Marc explained.

"Mainstream environmentalism seemed to sort of take the humans out of the ecosystem. It was always an 'us versus them thing,' which didn't meld with my vision."

"It is true — I'm choosing to kill an animal. But I'm creating a healthy habitat for microbes, so if you look at it holistically, I'm creating much more life in this situation than death," he said. "But maybe as humans, we relate more to a cow than we do to a worm or a microbe. We see more of ourselves in a cow than in a microbe."

The couple spoke about how any food and any farm can have a positive or negative impact on the environment. Their wish is for consumers to ask themselves if their food is having a positive impact on the environment, rather than simply deciding to eat meat or not. In Marc's eyes, this approach is too black and white.

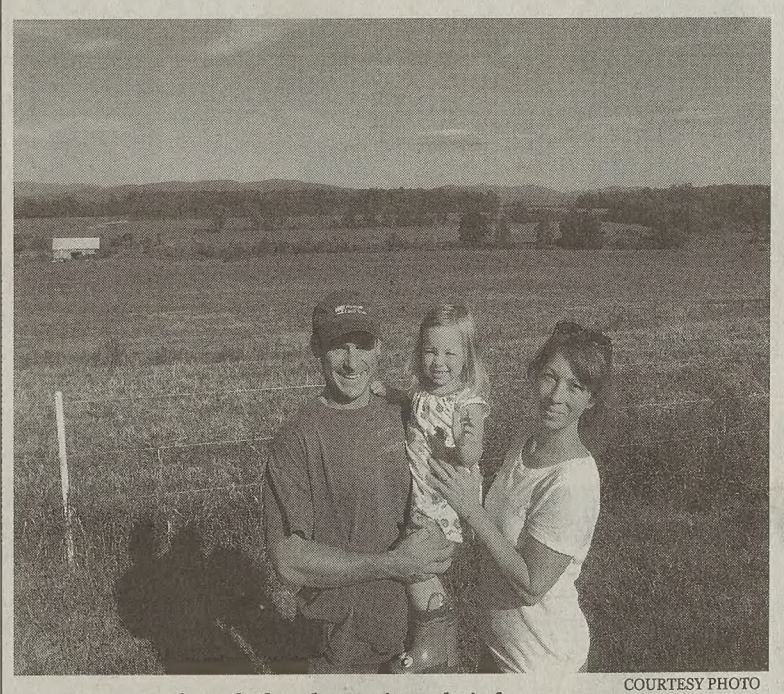
Cheryl and Marc both addressed people's sometimes unrealistic expectations of agriculture.

"I think there's a customer base that's putting too much on the farmer on a daily basis, requiring them to do it all and not being realistic about those farmers' lives," Marc said. "And that's a cultural and societal problem."

He went on to cite the high rates of suicide among agricultural workers, underling the pressure many farmers feel. While the exact numbers for rates of suicide among farmers are uncertain, according to the Center for Disease Control and Protection, death by suicide is more common in rural areas than in urban ones.

Despite the challenges the couple faces, they value their ability to provide for themselves and their family — which now includes Normandy.

"It's pretty cool to be able to look at where we came from and what we've created, and to know that sunshine pays for all this stuff," Marc said.



COURTESY PHOTO

Marc, Normandy and Cheryl Cesario at their farm.

Controversial Burlington Mural Prompts Debate Over City's History

By LUCY TOWNEND
Contributing Writer

The controversial mural titled "Everyone Loves a Parade" on Church Street Marketplace in Burlington was vandalized for the second time in two weeks on Thursday, Nov. 1. The 124-foot long mural located on the main pedestrian thoroughfare, which focuses on portraying Burlington throughout its history, has been criticized for excluding the histories of the Abenaki and people of color.

The vandalism involved defacing the faces on the left side of the mural with chemical solvent and then spray-painting pink dollar signs onto the mural in what is believed to be an act of political protest. The damaged portion of the mural is currently covered in blue tarp. Jon Murad, chief deputy of operations for the Burlington police department, told The Campus that while the department has "unidentified persons of interest," they have "not identified any suspects at this time."

Burlington Mayor Miro Weinberger immediately condemned the act of vandalism, stating in a press release that the "vandal(s) has disrespected those engaged community members and the democratic rule of law." Murad echoed the mayor's statement, saying that "the suspect or suspects also unilaterally set themselves above the community, and arrogated to themselves the decisions that belonged to the community."

A task force designated to determine a course of action in regards to the mural voted on Oct. 15 to have the mural removed by August 2022. This date allows the city to comply with its agreement with the artist and the businesses that funded its creation. A plaque is to be added explaining that the mural does not represent the entirety of Burlington history. The recent vandalism incident has not impacted the decided date of removal of the mural.

An incident had occurred previously on Oct. 19 in which the word "colonizers" was sprayed above the mural. The spray paint used in this incident was easier to remove than the most recent vandalism as it was located above the main images depicted in the mural. Police have reason to believe that the two incidents are related.

In October of 2017, activist Albert Petrarca spray-painted "Off the Wall" on the plaque accompanying the mural. Petrarca and his Off-the-Wall coalition have been the most vocal advocates of removing the mural, claiming that the recent decision of the task force promotes white supremacy. Albert Petrarca was charged with unlawful mischief in January. He did not respond to a request for comment.

The mural was designed by Montreal-based artist Pierre Hardy and uses a technique called trompe-l'oeil, in which figures appear three-dimensional and to scale with their surroundings. The mural commemorates the 400th anniversary of the "discovery" of Lake Champlain by Samuel de Champlain. It features a portrayal of Lake Champlain history through important figures and businesses in Burlington, from Bernie Sanders to Sweetwater's American Bistro to Ethan Allen.

The mural, according to critics, does not accurately include the role of Native Americans, especially the Abenaki tribe, in the history of Lake Champlain and Burlington. In response to a reply-all email from Patrarca to councilors and media, Chief of the Abenaki tribe Don Stevens condemned the protests as "counterproductive." In May, the Abenaki Alliance and the mayor announced a partnership to promote Abenaki history in lieu of participating in the task force concerning the mural. Such a partnership may potentially result in displays of Abenaki artifacts in Burlington airport and at a summer festival on Church Street.

Olivia Jin '20, president of Middlebury College's Amnesty International club, expressed concern for the exclusion of Native Americans from historical narratives.

"The removal of Native Americans from U.S. history is a nationwide problem, and the exclusion of the Abenaki tribe in the portrayal of the Lake Champlain history is problematic," Jin said. "Native Americans have been, and still are, vulnerable to human rights violence in the U.S., and as a human rights group, we stand by Native Americans and support the movement to change the narrative."

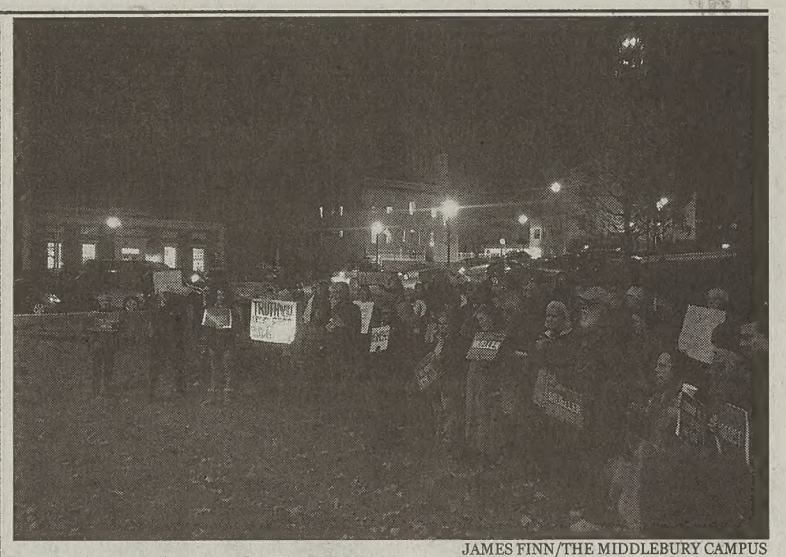
The controversy surrounding the "Everyone Loves a Parade" mural invokes questions regarding the proper form of action in protest of selective histories and racism, reflecting national discussions concerning the removal of monuments and artwork that people believe promote racism. Burlington serves as an example of a city struggling to reconcile an accurate portrayal of history with artworks already in place.

Responding to questions about appropriate forms of protest, Jin said, "I personally think there are ways to protest yet maintain respect of legal authority." She acknowledged that "the impacts of these actions are slow to see," which can lead some to "question the extent to which these methods are effective and choose other forms of protests."

The authorities in Burlington have made clear that this crime will be taken seriously regardless of its motive. The mural and the actions surrounding it have generated public discussion of diversity, inclusion and protest in the city of Burlington. Weinberger claimed in his press release that "when arrests are made we will seek full prosecution of the perpetrators." Regardless of the outcome of the case or the motivations of the crime, Murad told The Campus that the police department is "taking the crime very seriously."

PUBLIC DOMAIN

"Everyone Loves a Parade," the controversial mural on Church Street Marketplace.



JAMES FINN/THE MIDDLEBURY CAMPUS

Protestors gather on the Town Green.

Residents Support Mueller Inquiry

Continued from Page 1

Mueller as the crowd eventually swelled to more than 100.

"I really love this country, I love my community and I care about the constitution," Jordan said. "We're a community and we want to come together in support of those ideals. That's what brought us out here."

The demonstrators were Middlebury town residents of all ages, college employees and a few college students — all of whom shared a common interest in seeing Mueller's investigation play out free from interference of officials in Trump's circle who might seek to alter its outcome, according to Putnam.

"The people who are here are from all walks of life," Putnam said. "And we all just want the truth to come out."

After opening remarks the demonstrators crossed Main Street and walked through downtown Middlebury, chanting and waving to passing drivers, before stopping on the Cross Street Bridge — the same place hundreds of protesters stood in silence for the March 14 student walkout against gun violence — for around 30 minutes before dispersing.

Thursday's protest drew parallels to demonstrations held in Middlebury earlier this year, like the March 14 event and the rally on Sept. 27 in support of Christine Blasey Ford, in more ways than one. Like those events, Thursday's was just one of hundreds of locally-organized protests that gathered around the country.

Putnam and Jordan organized the demonstration through Moveon.org, an online forum popular among community groups that was used to plan the nation-wide protest.

"This might look like a small group of us standing on a green in a small New England town, but we are one of over 900 demonstrations that are happening at 5 p.m. local time today," Colwell said to the crowd. "We are just one of many."

Some of the handful of students present heard about the the demonstration directly from Putnam through her involvement in the college's Sunday Night Environmental Group (SNEG). Leif Taranta '20.5, an SNEG member, said town residents and students can only benefit from working collectively in forums like SNEG and Thursday's protest.

"I think it's very important for students to realize that everything we do and learn has a direct relationship to the experiences of people in Vermont," Taranta said. "We are all stronger when we stand together."

Organizers were happy with Thursday's turnout, but also had a message for the coming months as the Mueller investigation plays out: pay attention, keep organizing, and don't be silent.

"One of our messages for tonight is keep up the pressure," Putnam said. "One rally is not enough. We need to keep our eyes focused on this and look at the actions that come from this firing."

Biden to Promote Memoir in VT

Continued from Page 3

women's rights and those in support of the #MeToo movement, both of which are issues predicted to play a divisive role in the 2020 election.

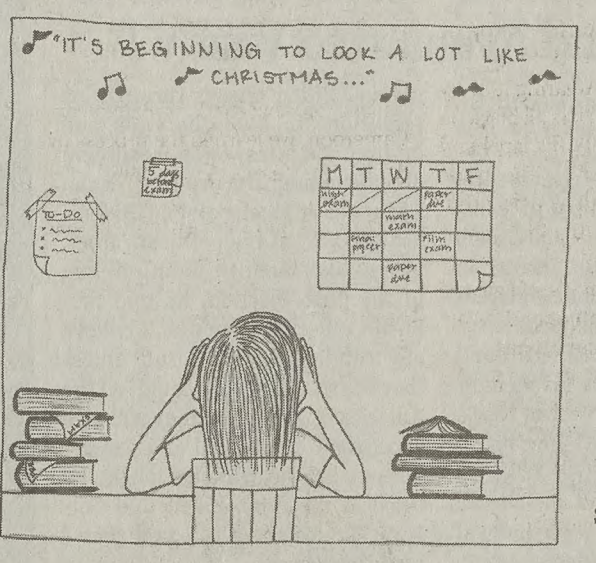
Avenatti's events will likely be more heavily centered on politics than Biden's. He plans to bring to Vermont the town hall-style public talks that he has been holding across the country, appearing alongside other possible presidential contenders and attempting to rally Democrats around his message. Avenatti's events have been organized by the Vermont Democratic Party, who stated on their Facebook that "Michael will take audience questions and speak on a wide range of subjects."

Regardless of their intentions, both Biden and Avenatti are looking to reach out to Vermonters in hopes of connecting with them over meaningful issues. Neither have yet to firmly announce their candidacies, but many would not be surprised to see either one of them launch an official campaign within the next year. And with Vermont bordering New Hampshire, a must-visit for any presidential hopeful, additional candidates may soon be making their way to the Green Mountain State.

Tickets for Biden's event are available at flynntix.org.

Overinvolved
I am way too busy and the stress of it all is negatively impacting my mental and physical health. I should start saying NO to things.
Good! I'm proud of you—
Hey! Could you maybe do me a favor and—
—yes.

KAITLYND COLLINS



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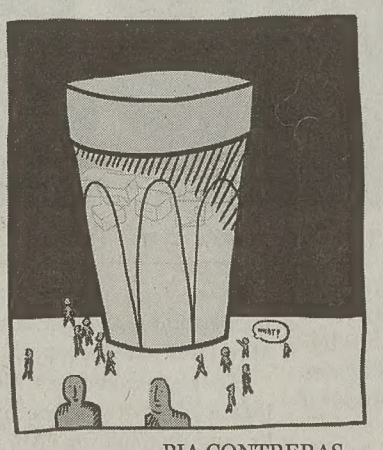

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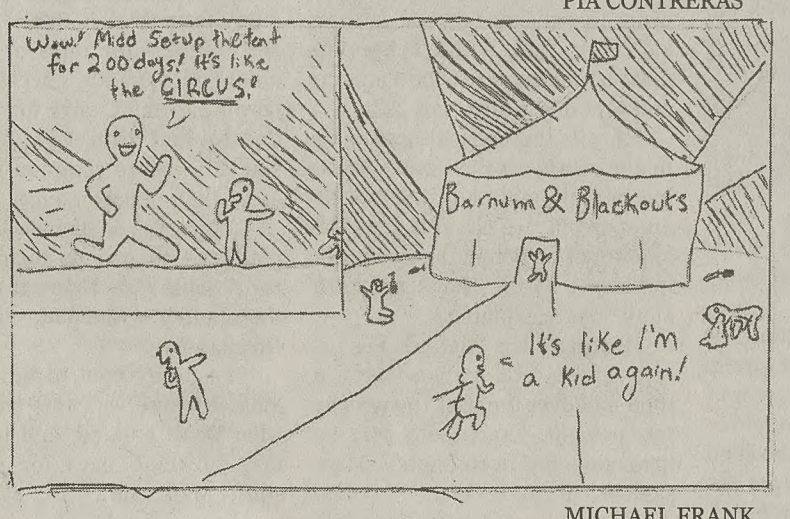

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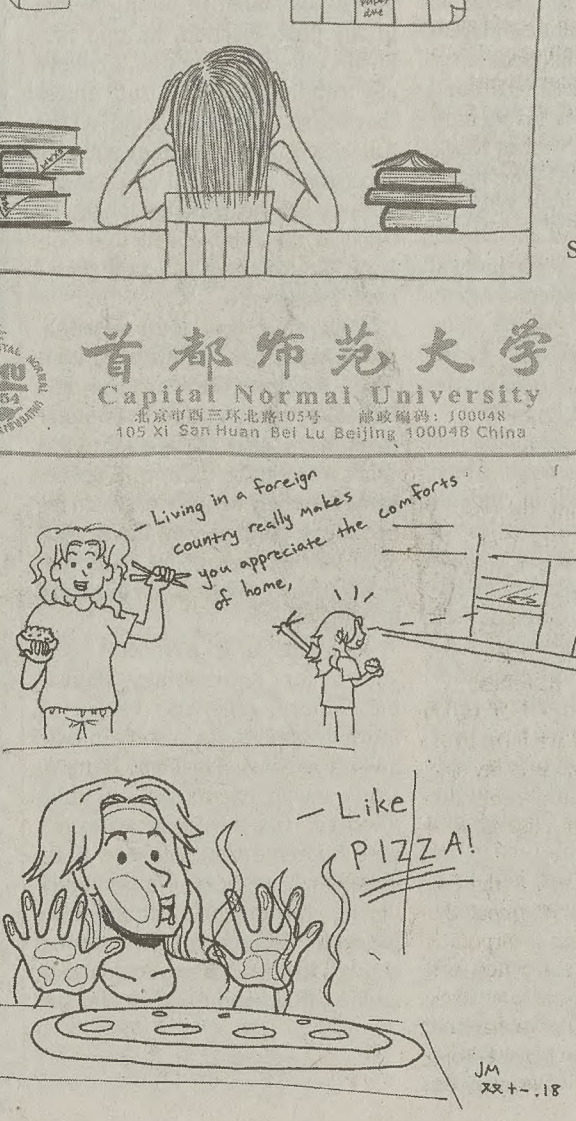
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Thousand Oaks: Reflection from Abroad

COURTESY PHOTO
Seixas sitting in the farm fields outside of her dorm, in Mainz, Germany.

By MIRANDA SEIXAS

How do you grieve when you're in a different country, a world away from chaos? How do you mourn when you're immersed in a foreign culture?

I had wanted to write an article for The Campus as a foreign correspondent speaking about my experiences studying abroad in Mainz, Germany, the difficulties of adjusting to a new way of life, the realities of learning in a different academic system and language, and the appreciation being away has given me for Middlebury as an academic institution and community. But after the events of Thursday, I cannot write that article.

I will never be able to forget November 8, 2018. I woke in the morning to a news alert about another mass shooting. I feel sick writing these words. It was just another amidst so many similar stories we've seen in the past few years. But it wasn't the same. Not this time. This time it was in Thousand Oaks. The town where I was born. The town that for nearly 22 years I have called home. My community was attacked and I was 5,782 miles away and I could do nothing. And so I became fixated on the news, needing information, but terrified of what that information might be. I watched as twelve people plus the shooter were confirmed dead, and before that reality could even sink in, I had to register for spring classes at Middlebury. Worlds and dreams and nightmares were colliding. A young man from my high school was declared a hero, another was declared dead, and yet another was declared a mass murderer.

Had a handful of people decided not to stay in that night I could have known one of the victims. Had this been a few summers ago, one of my best friends would have been there. Had I gone to my local college instead of moving across the country to Middlebury, odds are I would have been there. The degrees of removal were suddenly gone and I was exposed and it was terrifying. And yet I was safe. My family was safe. My friends were safe. But they could have been hurt way too easily.

My mom has been saying that this shooting has changed the fabric of our community—because now we know we can produce something like this. A boy can grow up in Thousand Oaks and do the unthinkable. We can produce a tragedy enabled by a culture that devalues mental health care and does not prioritize lives over personal desires to own guns. We will never be the same. And as our tragedy is broadcast on news channels and written about in newspapers and posted about on social media, my home is losing its anonymity. No longer will I have to say I grew up 45 minutes northwest of Los Angeles. People have now heard of Thousand Oaks, and it breaks my heart, because of all the wonderful things they could know about my beautiful, quiet, and loving hometown, they will only know this horrific piece of it. Thousand Oaks will never be the same.

The night of the shooting was college night at Borderline Bar & Grill, so my generation has been affected the most. The days since the shooting have been like a high school reunion out of a horror story. I have talked to people I hadn't spoken to in months, even years. At the lowest point in our town's history, people are coming together. Our sense of home and community has never been stronger. And yet I am still in Germany and I can physically do nothing. I cannot wait in line to donate blood for the injured, I cannot attend the vigils, I cannot hold my loved ones close, weak with relief that they're safe, and I cannot protest for gun reform because Germany has some of the strictest gun laws in Europe and hasn't seen a mass shooting in 3 years. I feel helpless. Any abroad experience can be isolating, but it's especially so when dealing with something so devastating and so personal.

I'm discovering that grief takes many forms. It is disbelief and immobilizing shock. It is speechlessness, it is tears, it is anger, it is laughter and it is remembrance. I'm not religious, but I went to the cathedral in the Mainz Altstadt on Saturday for an organ concert and there I found a place to silently mourn. My path back to the bus station takes me through an open-air market and I stopped to buy flowers. They stand on my desk in memory of the victims. I am separated from my shattered community, but I am finding ways to heal on my own.

Miranda Seixas is a member of the Middlebury College class of 2020.

A Press for the People

By MATT SMITH

It's no secret that President Trump has a tenuous relationship with the truth– the Washington Post's tireless fact-checkers have recorded 6,420 lies or falsehoods from 649 days in office. While the president's disregard for the truth is troubling, his blatant disrespect and animosity for the press is even more disconcerting.

Trump has called journalists the "enemy of the people", evoking a phrase most infamously used by history's worst dictators. He has spent hours on twitter and at rallies undermining the press, trying to paint every piece of negative coverage – even factual analyses of his policies – as being "fake news". He has mocked a reporter with a disability. He has shared parody videos on twitter that show him beating up CNN. He's encouraged chants of "CNN Sucks" at his rallies. He has congratulated a congressman for body-slamming a reporter who asked him a tough question. And, most recently, he has revoked press access from CNN's Jim Acosta.

The White House claimed Acosta was banned for being physical with an intern, offering proof through a soundless, manipulated video (taken from InfoWars) that makes it look like Acosta karate-chopped the intern who grabbed his mic. As anyone can tell from the original video, this clearly did not happen. The intern grabbed Acosta's arm, and he moved the mic away and said "pardon me, ma'am" while he continued his line of questioning. The White House knows this, of course, and the edited footage is just their invented rational to cover their true reasoning for revoking Acosta's access – they don't like his coverage or his questions.

It's no secret that Acosta is a controversial reporter. He asks very direct questions, he is often blunt, and he presses for answers. Acosta's critics say that he occasionally seem to be grandstanding, rather than reporting, and that his style is outright disrespectful. To that, I'd ask you to put yourself in his shoes. You are the representative of a company designed to find and report the truth. Your company was sent two bombs in the mail last week. You are standing feets from the president of the United States, inquiring about what you consider to be a grave humanitarian crisis. The president obfuscates, lies, and insults you in response to your question. Do you not ask a follow up?

Even if you grant that Acosta's actions disrespectful, rather than patriotic, censoring him is clearly unacceptable. Jim Acosta has the right to report the facts, he has a right to ask tough questions, and he most certainly has a right – as does the representative of every other publication – to do his job. Unless he is consistently dishonest (he's not), or threatens the President, there is no justification for his removal.

The press should be comforting to all of us – they're the only form of government oversight that belongs truly to the people. In the event that the Supreme Court, Congress, and the White House are all corrupt, a free press can inform us and help us hold our leaders accountable at the ballot box; it's essential in a democracy, nonnegotiable.

Yes, they are occasionally wrong. But from The Middlebury Campus to the New York Times, every publication publishes a corrections section to hold themselves to the highest levels of accuracy. Allowing a leader to ban reporters he doesn't like, allowing him to convince us that the media is the "enemy of the people", is a clear step away from the ideals of those who founded this country.

This president escalates his attacks so often that it is difficult to remain shocked by his actions. But this week he stepped up from bullying and vilifying reporters to outright banning them – and he did it while asking us to ignore the plain truth of video footage. It seems George Orwell's 1984 was prophetic - "The Party told you to ignore the evidence of your eyes and ears, it was their final, most essential command."

We are not each other's enemies, and facts matter. Don't allow this president, or anyone else, to tell you otherwise.

Matt Smith is a member of the Middlebury College class of 2022.

Notes from the SGA Pres: Updates

By NIA ROBINSON

I hope everyone is surviving the never-ending midterm season! More important than anything, make sure you're taking care of yourselves.

Some updates from SGA:

Ski Financial Aid Bill:
If you're interested in taking skiing lessons this winter, we passed a bill this past Sunday to help fund financial aid. To sign up for ski lessons, visit go/jtermlessons. For scholarships, visit go/snowscholarship.

Cooking Classes:
The SGA is planning to host basic cooking classes with Dining Services and Res Life. In the next coming weeks, we will be sending out a student sign up document. If you want to improve your cooking skills or need to learn how to use a stove, this is the class for you!

Office Hours:
After Thanksgiving Break, I will be hosting office hours in Crossroads. This is an opportunity for those of you who cannot make Sunday meetings to reach out and express general concerns or questions. Even if you can't make it, you can always email.

Nia Robinson is the president of the Student Government Association and a member of the Middlebury College Class of 2019.

The Lookbook: Leopard Print

By CLARK LEWIS

This week I am featuring one of my favorite coats. I have had it for a few years now, but I love wearing it every winter. The GUESS coat is all black on the outside with a faux fur lapel and glossy snake print sleeves. The inside of the coat is lined with leopard print. Now, I'll be the first to admit that it doesn't keep me very warm during the dead of winter, but it's stylish and I like it so I wear it anyway. Despite being mostly black, this coat has a lot of textures and patterns that stand out. Faux fur, leopard and snake prints are common trends we see pop in fashion again and again, but it wasn't until recently that I started to wonder why.

When I went abroad last spring in Cameroon, something my friends and I enjoyed doing was going to the markets and see the different pagnes we could buy. Pagnes are fabrics that are typically vibrant or intricate in design, but there's more to them than just their aesthetics. I learned that many patterns have significant historical and cultural meanings. Learning this made me curious about the possible historical or cultural significance behind the designs and patterns we have in the United States. So, looking at my black coat, I wanted to explore some of the history behind animal-inspired prints and features.

Leopard print, which is the bold feature hidden inside the coat, has a long history of being incorporated into fashion. Often associated with flashy, promiscuous and/or tacky personalities, leopard print has been a popular and recurring trend. When I was in Cameroon, we learned that people didn't just wear these sacred prints for fashion, but because the animals and patterns themselves are sacred. While visiting a chefferie (village or kingdom) in Bangoulap, Cameroon, we learned the process by which kings and animals found each other and exchanged powers. Each king would find their own totem that would represent them in life, beginning with a sacred ceremony marking the transition from prince to king.

COURTESY PHOTO

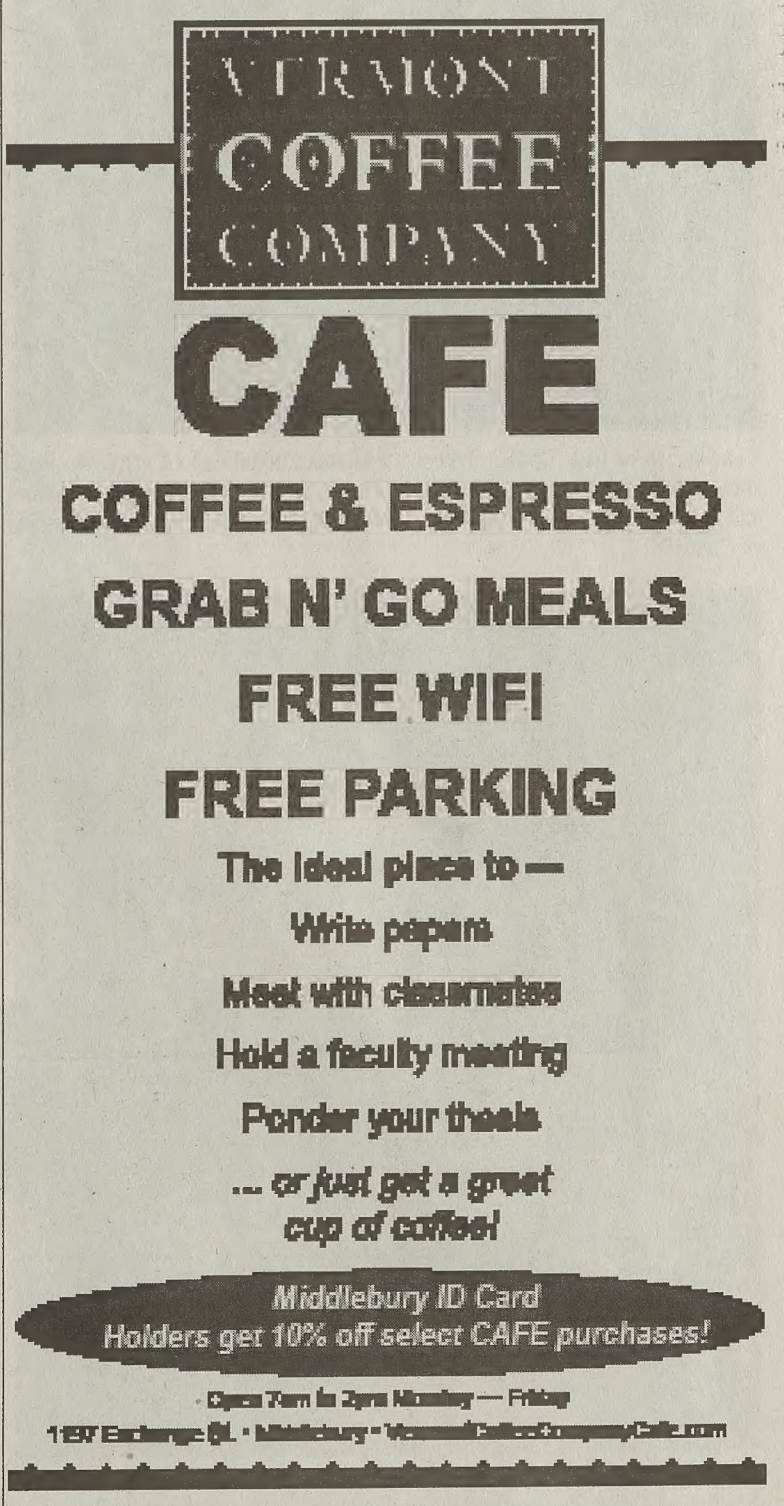
These animals ranged from elephants and cheetahs to snakes and leopards.

It was believed that the kings could transform into these animals when necessary and that the animals represented the powers that kings had. Therefore, to wear the hide of an animal was not only a sign of wealth and prestige, it was a sign of great power that only the nobles had. I remember sitting in the throne room with other Middlebury students surrounded by leopard print and leopard items everywhere, since that was the totem of Bapa's king. Keeping the animal close signifies the animal's importance to the person and the power it possesses.

So, how did it end up the inside lining of my coat? I find that prints, like many trends in fashion, travel. African cultures aren't the only ones to associate animal features with nobles or spiritual figures. Greek, Egyptian and Chinese religions and mythologies have all historically used animals when depicting important figures. Fashion trends travel across time and place and change the more they move.

So I am not surprised that what in one place and time of the world was considered sacred is in another simply a polyester material for the inside of my coat. Or the outside of my sleeves. Fashion borrows, steals and appropriates from itself all the time and I find that along the way many things lose their meaning. While animal prints in the United States have had a long life as a fashion staple, the connotations we assign to them are interesting. The animal print that the Bangoulap community saw as a representation of their king, westerners see and think about the Real Housewives of New Jersey. Everytime I put on my coat, I think about what the animal prints on it mean stylistically here at Midd but also what they would have meant had I been wearing them back in Cameroon. One thing I learned from going abroad is that prints can be vibrant ways to express yourself and stand out, but they can also have tremendous significance and shouldn't be taken lightly.

Clark Lewis is a member of the Middlebury College class of 2019.



Foreign Correspondents: Oxford, England

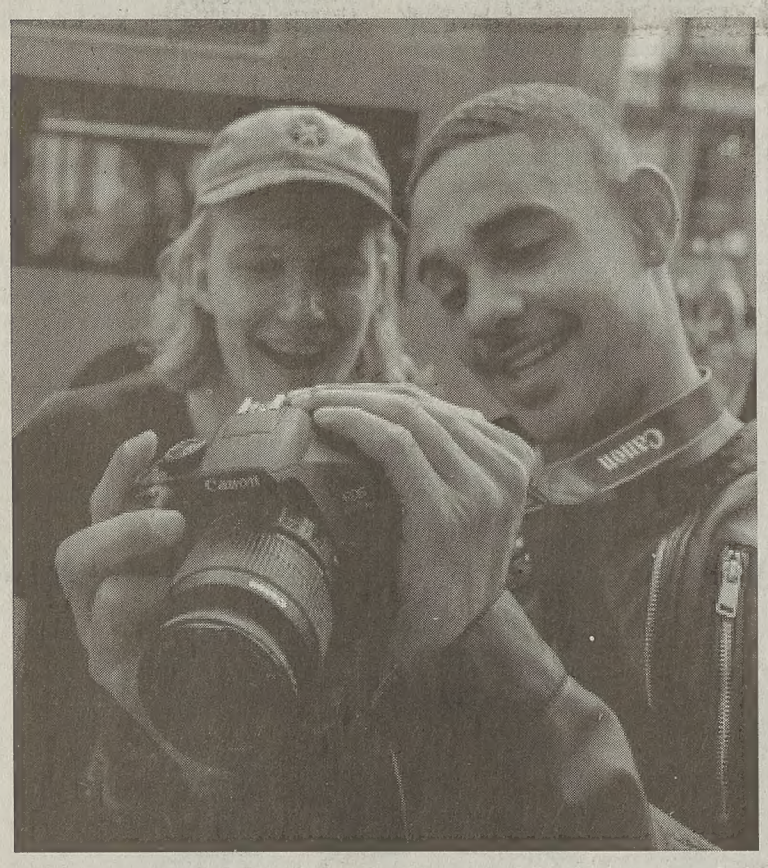
BY AIDAN ACOSTA

Editor's Note: This is an installment of the weekly column, Foreign Correspondents, that will chronicle Middlebury students' experiences studying abroad. Here, Aidan Acosta '20.5 shows snapshots of his life in Oxford.

Spires: These particular spires belong to All Souls College. The crown-shaped structure in the bottom left of the frame sits above the gate to the college's quadrangle.

Oxford Sunset: This is the view of the skyline from South Parks. The chapels that rise above the city belong to some of the central-most colleges on the Oxford campus.

South Parks: A mere 20-minute walk away from the CMRS Oxford housing and a wonderful place to watch the sun set. It is one of the few elevated areas in the city, which allows for a spectacular view of Oxford's skyline. Here, Isaac Ducker '20 (left) and Martha Langford '20 enjoy the company of a stranger's dog whilst enjoying the golden hour.



Tourism: Here, Isaac (left) and Alexis De La Rosa '20 take a look at a funny little picture that Alexis took on his fancy Canon EOS Rebel T6. Also taken within the first week, these two are clearly having quite a good time exploring the city of Oxford.

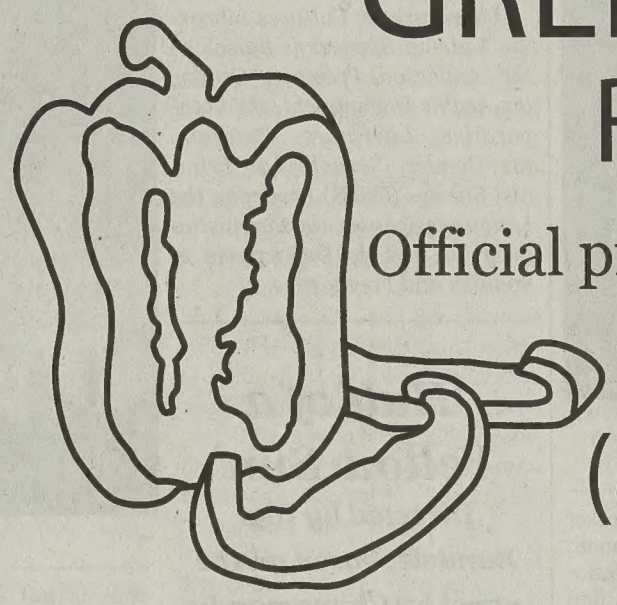
Saint Ives: A coastal town in the south-western county of Cornwall. The region is home to England's surfing crowd, which becomes immediately clear by the abundance of Volkswagen camper vans and people wearing Volcom and Billabong. The ocean is a beautiful shade of blue and the homes are tightly packed along thin roads, clearly built without anticipating the advent of cars. Cornwall is a four hour drive from Oxford, but it is one of the most beautiful regions I visited in the country. 10/10 would recommend.

Tourism 2: This photo, taken in the first week of our time in Oxford, depicts Martha admiring the breathtaking architectural elements of the Bodleian Library. The library was opened in 1602 and holds over 13 million printed volumes today.

Windor Castle: Oxford students and tourists watch the changing of the guard at Windsor Castle. Windsor Castle is a royal residence in the English county of Berkshire. The castle was built in the 11th century following the Norman invasion of England by William the Conqueror. It is the oldest and largest inhabited castle in the world and The Queen's favorite place to spend her weekends.

Aidan Acosta is a member of the Middlebury College class of 2020.5.

GREEN PEPPERS
Restaurant



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The Lives of Live-Streamers

By APRIL QIAN
Arts & Academics Editor

HAO WU

The character Big Li is known for his dramatic displays of emotion during live-streaming sessions.

Since leaving China to attend college in the United States, I've come to associate foreign news coverage on my home country, perhaps unfairly, with something that resembles a skeleton. I'm referring to those plastic skeletons most high school biology teachers keep in the back of their classroom (the ones that, you might recall, were given names like Neil or Albert and wheeled out for the occasional educational digression on someone's dog's fractured femur) — the kind that is structurally correct in the information it conveys, but lacking in the flesh and blood of the stories it tells.

Occasionally, however, something comes along and turns this analogy on its head. As most of my understanding of China had been based on the narrative of state-sponsored media, stories told about China from outside of the country sometimes draw back the curtain to aspects of Chinese society that I was previously blind to.

Such was my experience last Thursday evening, when I sat down in Axinn 232 for the screening of director Hao Wu's boldly-titled documentary "People's Republic of Desire." Its Chinese title translates roughly to "Your Virtual Life," a title that seems a touch more generic than its English counterpart.

Reviews of the film have compared it to a real-life "Black Mirror" story.

"It is sort of dark," Wu said jokingly of his third documentary feature, "but that wasn't how I had intended it to be."

A Chinese filmmaker and a fellow at the Washington-based think tank New America, Hao Wu hopes to "explain China to people outside of China."

In a Q&A session after the screening, Wu discussed his motivation for the film.

"I wanted to capture the changes in China," he said. To Wu, the online phenomenon of live-streaming is a reflection of the real, offline human desires that run rampant in the rapidly modernizing country.

As the film opens, we are introduced to what seems like an office space for live-streamers, who sit in undecorated cubicles, singing and speaking to strangers in online chatrooms. Such is what Shen Man and Big Li do for a living.

The film is driven by its two protagonists — 21-year-old Shen Man and 24-year-old Big Li, two of the Chinese live-streaming platform YY's highest ranking stars.

For her monthly income from YY of $40,000, Shen live-streams her videos from the comfort of her own desk at home, where she performs karaoke and responds to comments in her chat room, which regularly hosts over 10,000 viewers.

Shen explains what she calls the "Love Triangle of YY," which connects live-streaming hosts to two very different types of fans. The *diaosi* viewers, usually young men of mediocre appearance, financial means and social standing, idolize the hosts. The *tuhao*, or *nouveau riche*, patrons shower the hosts with virtual gifts of roses, diamonds, cars and planes that materialize into real financial boons.

A graphic of an awards podium at the upper left corner of her chat room lists her most generous viewers.

"Fans follow you if you spend a lot," one of Shen's high-profile *tuhao* viewers says. "People chat with you." He admits that he used to have a spending problem, but has since dialed back his spending to the more "rational" sum of $35,000 a month. Where does this absurd pool of funds come from, you ask? "I'm a profiteer," he divulges nonchalantly.

In Shen Man's chat room, another user by the handle of "YY Fish" gifts Shen a considerable amount of money, signified by a virtual car that whizzes across the interface, stirring up an excited flurry of viewers' comments. "Who is this [patron]?" They ask. "He must be rich," the comments speculate.

"F-ck, all that money..." Shen Man's father muses as he watches one of his daughter's live streams. "If only any of it were mine."

YY capitalizes on these desires, too. Later on in the film, we learn that the platform takes a whopping 60 percent share of the virtual gifts' monetary value.

While the *tuhao* patrons certainly have the upper hand in visibility, the *diaosi* viewers dominate the online live-streaming platform in numbers. The film explains that just as the *tuhao* get a kick out of the virtual social recognition brought by their extravagant virtual gifts, the *diaosi* followers become addicted to watching the large gifts occur online as a glimpse into the lifestyle they no longer dream of having.

The slang term *diaosi* grew in popularity as a self-deprecatory term for millennials to jokingly refer to themselves. In Chengdu, where the documentary was filmed, as in many Chinese cities, this demographic likely encompassed most of the migrant workforce who left their hometowns in search for a better future. Separated from old friends and family, many migrant laborers lead isolated existences.

Yong, one of Big Li's many fans, is an 18-year-old migrant worker who makes around $400 per month packing motorcycle parts in a factory. "Sometimes I really want to find someone to have a heart-to-heart, but it's very difficult," he admits. "But I'm not lonely. I can watch Big Li on my computer."

For those like Yong, live-stream hosts like Big Li are not merely sources of entertainment. Yong sees Big Li as a role model, as perhaps proof that even those from humble beginnings like himself can eventually come into fortune and fame — a prospect that seems increasingly unlikely under China's steeply declining social mobility.

Off screen, Shen Man holds no illusions about what she calls the "hidden rules of this world."

"You think [the big-spending patrons] are idiots, spending all that money for nothing? They will ask to meet in person, or something else," Shen says matter-of-factly. "In front of money, family, love, friendship — they are all bullsh-t."

Formerly a "poor nurse," Shen Man is now her family's sole breadwinner. "The whole family depends on me," she tells the filmmaker with a mixture of pride and resentment. Shen is buying an apartment for her father and her stepmother, who both live with her, has purchased a house in her hometown for her grandfather and also plans to pay for her younger sister's college tuition.

Like many of her viewers, Shen Man lives in social isolation. "When I think about it," Shen says, "I'm disconnected from society. I don't go out. I don't even see the sun."

In an interview with a local television station exploring the social phenomenon of internet streaming stars like Shen, a television producer asks Shen a question that throws her off guard.

"Are you happy?" he asks.

"In what sense?" Shen redirects the question.

"In every sense," the producer replies.

"Yes, I am," Shen answers almost automatically. After a pause, she seems to reconsider her answer.

"Compared to many others," she says, "I think I should be happy."

The Librarian Is In

By KATRINA SPENCER
Senior Columnist

Literatures & Cultures Librarian Katrina Spencer is liaison to the Anderson Freeman Center, the Arabic Department, the Comparative Literature Program, the Gender, Sexuality & Feminist Studies (GSFS) Program, the Language Schools, the Linguistics Program and the Department of Spanish and Portuguese.

METRO INTERNATIONAL

'Half of a Yellow Sun'

Directed by Biyi Bandele, based on the novel by Chimamanda Ngozi Adichie, 2012

Back in Spring 2018 when I carried out an oral history interview with Madu Udeh for the In Your Own Words project, he recommended that listeners wanting to know more about Nigerian history read the novel "Half of A Yellow Sun." Having written this column for over a year now, I knew that it would be faster to watch the film adaptation, so after requesting the library purchase the cinematic work (go/requests/), I did.

Shall I say more about the author first?

Chimamanda Ngozi Adichie is becoming a household name within the black community, with a clip from her speech "We Should All Be Feminists," being featured on Beyoncé's "Lemonade" album. Even before the album dropped, academics (myself included) lost it/had wet dreams (and rightfully so) over her TED talk "The Danger of A Single Story."

And controversy, too, followed Adichie when she made comments suggesting that women and trans women's lived experiences may be different. So, all this is to say, she is no stranger to the limelight. And when we think of African women making it big in the United States, she, Lupita Nyong'o and Danai Gurira are at the top of the list.

All that said, "Half of A Yellow Sun" treats Nigeria's Civil or "Biafran" War. I don't want to pretend to be an expert on this — I'm not. But I'll tell you what I think I know. Following colonization by the British, Nigerians are ushered towards a self-identification that is not indigenous to their mores. There are the the Hausas, the Igbos, the Yorubas and, not to mention, the Muslims, the Catholics, the animists and those who embrace more than one of these tribal and religious identities. When the country achieves its independence, it must revisit systems of self-identification: Are they Britain's former colony of Nigeria? Or something else? It is within this space of cultural turmoil that one party decides to secede from the union, preferring to identify as "Biafra," but, as history teaches us about civil war in the United States in the mid-19th century, secession is a polarizing act and leads to much instability. (Please feel free to write in and correct me where I'm wrong with any of the details.)

I don't think the movie is great. *shrug*

I do think it's educational. And I support most anything in our collection that will further humanize African peoples to Western readers, viewers, educators and learners. I also don't mind watching beautiful black people do most anything. ;)

I'd say check out this work if you plan on studying abroad in Nigeria or England; if you're interested in the legacy of European colonialism on the African continent; if you want to know more about literary productions beyond the classic Western canon.

For works that treat similar themes, see Equatorial Guinean author Donato Ndongo's "Tinieblas de tu memoria negra" (The Shadows of Your Black Memory), which follows a young African man's preparation for Catholic priesthood, or Zadie Smith's "White Teeth," which I have yet to read.

'Havel' Explores Morality and Dissidence

By MONIQUE SANTOSO
Online Editor

As human beings, we are always balancing risks, personal gain and a commitment to our values. A willingness to look our personal failings in the face is especially needed in present-day Washington, where recent administrations have aggressively prosecuted whistleblowers, and governments conduct broad surveillance and respond to dissent with increasing militarization. The kind of incisive analysis we need was put on display in "Havel: The Passion of Thought."

The Department of Theatre and Dance presented the series of five plays by Václav Havel, Samuel Beckett and Harold Pinter from Nov. 1 through Nov. 3. The show featured Kevin Collins '20 as Vanek and was directed by Professor of Theater Richard Romagnoli.

"This was also an especially special show and rehearsal process since it is Professor Richard Romagnoli's final semester teaching at Middlebury," said Ashley Fink '18.5, who played Vera. "I know we were all honored to be a part of his last show before retiring."

The evening began with "New World Order," a short play by Harold Pinter which, according to Romagnoli, was chosen to "show the protagonist's journey coming into a full circle." "New World Order" shows Collins in an interview room, minutes prior to his interrogation by two officers, Des, played by Ian Hanson '21, and Lionel, played by Jacob Morton '21. The officers discuss, in bullish tones, what they intend to do with the third man, who is blindfolded. What they intended were acts of violence and abuse to not only the man himself but his wife and family, representing the forms of torture that many dissidents had to take while fighting against communism to restore the basic rights of its citizens.

Referred to together as "The Vanek Plays," the next three pieces focus on Havel's alter ego, Vanek, a person whose own presumed moral purity inspires his fellow characters to justify their moral breaches. People — his friends as well as employers — play up to him, trying to win his absolution with favors. The plays were initially banned in Czechoslovakia and only premiered in Prague on the week of Jan. 13, 1990, when Havel became president of the Czech Republic.

In the first of "The Vanek Plays," Vanek is working as a laborer in a small Czechoslovak brewery, which Havel himself did, and is called for an interview with the brewmaster, played by Will Koch '21. Though the two chat in a friendly manner, it is later understood that the brewmaster is a die-hard bureaucrat, tempting Vanek to take an office job in return for Vanek to furnish him with reports of Vanek's own political activity. Surprised, Vanek explains how he is not willing to report about himself.

"In each of the plays," Romagnoli said, "the status quo is represented by the others who condemn him [Vanek] for his apparent indifference to their needs. They all need him to affirm their individual choices of non-involvement, therefore, mitigating their guilt."

The second play, titled "Private View," finds Vanek in the bourgeois household of a married couple, Michael and Vera, played by Galen Fastie '20 and Fink respectively, who have fled the Czechoslovak nation during the Prague Spring and survived with their flamboyant riches. They have decorated their apartment with luxurious goods, and their clothes are that of an affluent American suburb. Vanek, in comparison, looks shabby. With ridicules and jokes that rise to surrealism, Vera and Michael attempt to present how beautiful their lives are to their "best" friend. Vanek is initially quick to be pleased; however, when the conversations veer off to his family and his wife, he becomes resistant.

Perhaps the most affecting of the plays was "Protest," when Vanek visits his friend Stanekova, played by Madeleine Russell '19. Stanekova is a former friend and novelist who has given up her art and her honor, fearing oppression and jail time. She meets Vanek in attempt to publish a protest against the arrest of a young neo-reformist. When Vanek provides her with a signed petition that he had previously drafted, she refuses to sign the petition believing that it was the righteous thing to do. Prior to getting to that decision, she uses convoluted logic that turns every positive into negative to assure herself of the rectitude of moral abdication. She also later receives a phone call and apologizes to Vanek for collaborating with the government for his later imprisonment.

In the initial plays, Stanekova was a man; however, under Gail Humphries Mardirosian's thoughtful direction, Stanekova was created to mirror the interactions and utter the same lines as the men. This is important as we see a woman in the role of a government collaborator in a male-dominated political field, a change that Romagnoli took account of while directing the play.

Romagnoli chose "Catastrophe," a play by Samuel Beckett, to end the show. "Catastrophe" was written to honor Havel and according to Romagnoli, "the extended context is unified by the protagonist [Havel]'s presence and ironically, demonstrates the consequences of principled actions taken in a totalitarian state."

Although Havel's plays were written about the powerlessness that he felt in a time of political oppression and how to live a life in service of the truth in the context of 1970 Czechoslovakia, his message is an apt one for any era.

MAX PADILLA/THE MIDDLEBURY CAMPUS

Kevin Collins '20 and Madeleine Russell '19 in "Protest," one of five plays that made up "Havel: The Passion of Thought."

DON'T MISS THIS

Movement Matters Immersive with The Dance Company of Middlebury
This year, DCM — under the direction of Visiting Assistant Professor Lida Winfield — is teaching and performing in a variety of communities, using dance as a platform for personal truth–telling and bridge building. This workshop will be led by student company members. All abilities and experience levels welcome.

Saturday, 11/17, 12 p.m., MCA Dance Theatre

The Collective Memory Construction of the "Ianfu" System in Mainland China by Mari Tanioka '18
Thesis in Dialogue with Mari Tanioka '18 about her International and Global Studies Award-winning thesis with analysis and discussion by Peipei Qiu, Professor of Chinese and Japanese, Vassar College, and Max Ward, associate professor of history, Middlebury College.

Friday, 11/16, 12:15 — 2:30 p.m., Robert A. Jones '59 House Conference Room

Shoplifters (Manbiki kazoku)
After one of their shoplifting sessions, Osamu and his son come across a little girl in the freezing cold. At first reluctant to shelter the girl, Osamu's wife agrees to take care of her after learning of the hardships she faces. Although the family is poor, they seem to live happily together until an unforeseen incident reveals hidden secrets, testing the bonds between them. Winner of the Palme d'Or at 2018 Cannes Film Festival.

Saturday, 11/17, 3 p.m. & 8 p.m., Dana Auditorium

'Imperator' Brings Cleopatra to the Modern Stage

By RILEY BOARD
Contributing Writer

The way that Coralie Tyler '20, writer and director of "Imperator," describes the Cleopatra of her play is surprisingly similar to how many students might describe themselves.

"She's just trying to figure things out and look for an answer," Tyler said. "Imperator" ran from Nov. 8 to 10 in the Hepburn Zoo, and is set after the Battle of Actium. Starring Charlotte Cahillane '19.5 and Ryan McCrorey '20 as Cleopatra and the spirit of Julius Caesar, respectively, "Imperator" is a play that, while depicting a conversation from over 2,000 years ago, has modern resonance.

Consisting of only one act, "Imperator" is intentionally about a single moment. A director's note in the program reminds viewers of the significance of a moment, of everything that can change or be lost within one. This "single moment" structure allows Cleopatra to reflect on every second of her past and all the minutes of her future as she makes an incredibly pivotal decision.

At the same time, the "moment" is separate from the chaos of Cleopatra's life post-Battle of Actium, and allows a rare period of contemplation in the hectic, high-stakes life of the ancient ruler. The set reflects this unusual stillness, dark and dotted with warm candles, centered around a casket that protrudes into the audience, blurring the line between stage and spectator. The casket represents the sarcophagus of Alexander the Great, which is frequently a point of contemplation for the characters. Cleopatra and Caesar are clothed in white robes, and the pristine brightness of the robes and black of the set are only marred by a red, bloody handprint on the cheek of Cleopatra.

COURTESY PHOTO
Tyler wrote "Imperator" after being inspired by her History of Rome course.

The most striking thing about the moment depicted in "Imperator" is that the audience already knows that there is no happy ending, no beautiful reconciliation in store — Caesar is already dead and the tragic fate of Cleopatra is well-known. However, in the fifty minutes during which the audience experiences this reunion and reflection, it is easier to imagine that she is a woman with a lot of options, a woman who controls her own fate.

Unfortunately, as Cleopatra realizes, "We are merely mortals who act like gods."

"I felt like Cleopatra expects a lot of herself and other people and refuses to accept anything less than she deserves," Cahillane said of her character. "Having the chance to portray such a dynamic and historically monumental individual was something I never expected and I hope that my depiction did her justice."

Tyler, a theater and film joint major, wrote "Imperator" in a Playwriting I class with Professor Dana Yeaton seven months ago. The events of the play were inspired by Tyler's experience in a History of Rome class with Professor Jane Chaplin in her first year where she learned about the complex lives of Cleopatra and Caesar.

"If those two were to meet again after everything that's happened, what would they talk about? What would they get into given the nature of their relationship?" Tyler said.

COURTESY PHOTO
Charlotte Cahillane '19.5 and Ryan McCrorey '20 brought Cleopatra and Caesar back to life.

It's not easy for a playwright to put their vision out into the world, or to translate it from paper to the stage. Tyler wasn't exactly planning to direct "Imperator," but after re-drafting the script a couple of times over the summer, she convinced herself that she had already written something that she liked and that she would have fun with.

"I remember looking at the script for 'Imperator' and thinking, 'It would be really nice to put it up,' but it just felt so special, like I was looking at a baby of sorts," Tyler said. "I was hesitant to touch it at first."

This hesitation didn't stop the show from coming together. "It was clear from the start that [Tyler] wanted this to be a project that we could relate and connect to and have fun creating," Cahillane said. "Coralie's motivation and drive were palpable during each of our rehearsals."

From start to finish, putting on "Imperator" took roughly seven months, from the writing of the script, to putting together a crew, to rehearsals and the opening night. Over the summer, Tyler began working with stage manager Hannah Abdelaal '21 and the design team, made up of sound designer Caroline Harrison '19.5, oratory consultant Khan Kim '19, costume designer Merri McMahon '18.5 and lighting designer Allyson Stevens '19.

With all the energy of a student-produced performance, and the detail and power of a gifted playwright, Tyler's "Imperator" exists in the space between ancient and modern times. The set, performances and script come together to transport audiences to the classical world, but also allow them to contextualize their own lives.

One of Cleopatra's final sentiments may not reach audiences in its specific content, but it will in its message: "What is the point of ruling the world if you can't share it with the ones you love?"

Syntax of Dance, Race & Communication

By CLAIRE MOY
Contributing Writer

When Middlebury students think of syntax, we often think of literary analysis, points off our last essays or units in Intro to Linguistics. We don't often think of dance. But syntax was a main focus of Bebe Miller's "In a Rhythm," performed by six dancers and Miller herself over the weekend from Nov. 8 to 10. The performance featured oration, silence, YouTube interviews, a Nelly hit and a single piano note to which the dancers would move, jump and groove.

Miller began the piece with a story of listening to an audio reading of a text by David Foster Wallace and her enthrallment in the writing and the reader's voice. Miller herself spoke warmly and captivatingly, a complement to the dancers who moved behind her, responding and interpreting her words. The choreographer and director of the company described how she was inspired by the syntax of the texts, and wanted to further explore how syntax of literature — its flow changing with its meaning.

Miller also manipulated space between her dancers as a way of exploring syntax in movement. The large gaps between the dancers, which often drew different groups to different ends of the stage, made it difficult to see everything that was going on at once. This, Miller explained in the Q&A after the performance, was her intention: much like in communication and in language, people will often miss things that are happening. It is to the audience's discretion to take in what they can and to understand the piece as a whole.

With this, "In A Rhythm" became as much political statement as artistic exploration. From talking about her inspiration for the piece, Miller shifted to speaking about race, mentioning Emmett Till and her ability to conjure up his face in her head, and an interview between Toni Morrison and journalist Charlie Rose, in which Rose asks Morrison: "Can you imagine writing a novel not centered around race?" The interview was later played from a laptop, surrounded and watched by a few of the company members, while Trebien Pollard and Professor of Dance Christal Brown, two black dancers, danced behind them. Pollard and Brown slouched and jammed together in their chairs while Nelly's "Country Grammar" cut in from the interview. By having these moments, Miller seemed to be inserting race into her dance, a deviation from normal dance choreography and a response to Charlie Rose's interview question.

MIDDLEBURY COLLEGE
The performance was featured in conjuction with the 2018 Clifford Symposium.

There were so many different levels to this piece, which was selected and brought to Middlebury as part of the Clifford Symposium, from race, to syntax and language, to the concept of art.

"Everything is here. Everything is available," Miller said. "What's left is choice."

and flow could relate to dance.

"In making this suite of dance I wanted to look at the syntax of movement — how we collide with meaning through the juxtaposed dynamics of action and context, in time and space," Miller wrote in the program as an introduction to the piece. "Our tacit reading of the building blocks of situations is inherent in the culture it serves."

Exploring the syntax of movement, Miller played around with the timing of the music and dance moves, breaking between or effortlessly moving through phrases. This was paralleled in the use of the roll of grey hard felt placed on stage, which was either smoothly rolled out by the dancers or scrunched up spontaneously. The dynamic use of time in the choreography was much like what one might read in piece

Musicality and Dissonance in Gareth Cordery's Jr. Recital

By JOHN GOSSELIN
Senior Writer

This past Friday evening, I had the great pleasure of hearing Music and History major Gareth Cordery '20 perform piano pieces by Ludwig van Beethoven, Frederic Chopin, Leos Janacek and Aaron Copland in Robison Hall. Beginning with Beethoven's "Piano Sonata No. 18 in E-Flat Major" (commonly referred to as "The Hunt"), moving on to Chopin's "Ballade No. 1 in G Minor," continuing with Janacek's suite "In the Mists," and finishing with Copland's "Piano Variations," this concert provided a diverse array of pieces running the gamut from classical to romantic to modern. From the beginning, Cordery showed himself to be in complete control of these pieces, performing with a rare zeal, the apparent ease of which belied his intimate familiarity with the music.

Perhaps one of the most wonderful aspects of a student concert is that the performers are far more likely to comment on their work for The Campus! I first asked Cordery about how he went about designing the program.

This concert was notable for the differences between each piece, whereas most concert programs, including one he is preparing for a future recital, try to note the thematic similarities between pieces. For example, the last article I wrote featured an all-Bach program, and the upcoming concert by the Jupiter Quartet on November 30 will feature string quartets by French modernists Ravel, Debussy and Dutilleux.

The Beethoven piece, though it has some formal features which put it on the edge of the classical piano sonata tradition, including four fast movements and some thematic instability in the first movement, sounds far different from the Chopin piece, and both of these 19th-century works felt tame in comparison to the rhythmic anomalies in "In the Mists" and the grating dissonances in Copland's variations.

I also asked about the program notes, which I found detailed and intelligent, for they balanced historical details with formal characteristics. Especially for the Janacek and Copland, pieces with which I was unfamiliar, I found the written notes helpful for understanding the musical notes. Cordery wrote the program notes himself, abridged from his longer research papers on the pieces.

The performance itself was impressive for the creative choices Cordery made in preparation for the concert: he performed without notes. When I asked what led to this decision, he replied that not only is it expected that a musician would have the music memorized before the concert, but that performances with sheet music inhibit his musicality because the act of turning them over distracts the audience from the sound.

The Copland variations exhibited the most powerful playing of the night, and, especially in the final chords, showed why it is valuable to play pieces people may not have heard before. These variations are a loud, angry set which take a certain degree of careful control to manage properly. The dissonances create a foreboding sense of dread, a feeling compounded by the contrast of the overlapping overtones of low notes and the sharpness of the high notes.

Cordery's notes include some information on the mix of influences Copland used in the piece: Schoenberg's 12-tone methods, Stravinsky's neoclassicism and the American contribution of jazz. One of the most interesting parts of hearing a piece like this, and reading about its sources, is the idea that someone like Copland knew these sources and knew to combine them into something unique. The influences affecting Beethoven and Chopin were limited to what they heard and saw in their lives, just like those that inspired Copland, but the latter's experiences translated into a piece that sounds completely different than his predecessors', showing how he received the great diversity of inspiration which makes his music great.

Cordery was concerned about putting this piece on the program. "I will admit to worrying about the Copland; it's relentless in its modernity, but the "Piano Variations" are an important and consequential piece," he said. "I think it's important that everyone gets a chance to hear it at least once."

I wholeheartedly agree with him; it was a bold choice to program this rarely heard piece and I count myself lucky to be able to hear it in a place like Robison Hall.

The final part of the variations, a coda consisting of the repetitive drone of dissonant chords, gives way to one special moment at the end. Cordery played the final chord more loudly than he had all night, and his use of the pedal combined with the spectacular acoustics of the hall allowed the overtones of the deepest keys to play uninterrupted for more than 30 seconds. Usually, like in the Beethoven for example, the final cadence lasts for 2-3 seconds, if that. Having just heard a Beethoven piece, the radical change between the two provoked a meditative state for the duration of that final chord, one where I felt I could focus on hearing the notes and just the notes, just like one hears the final ringing of the carillon bells in the late evening.

SILVIA CANTU BAUTISTA/THE MIDDLEBURY CAMPUS
Cordery '20 performed all of the pieces, ranging from Beethoven to Chopin, from memory.

Football Finishes Fourth in NESCAC, Loses to Tufts

By LAUREN BOYD
Senior Writer

The Middlebury football team fell to the Tufts Jumbos 35-13 this past Saturday, concluding its season with a 5-4 record and a fourth-place finish in the NESCAC conference. Though Middlebury put up a tough fight, Tufts took the game in the third quarter, sealing the Panthers' fate.

Throughout the first half, both teams were able to come away with a pair of touchdowns. Middlebury set the tone in its first drive of the quarter, plucking away at yardage, until sophomore QB Will Jernigan punched the ball in from the seven-yard line. A high-intensity Panther defense came onto the field in response, looking to deflect a Jumbo touchdown.

Tufts, however, made its way down the field a few minutes later. With 6:12 left in the quarter, the Jumbos connected in the end zone to even out the scoreboard, 7-7. The rest of the quarter went scoreless.

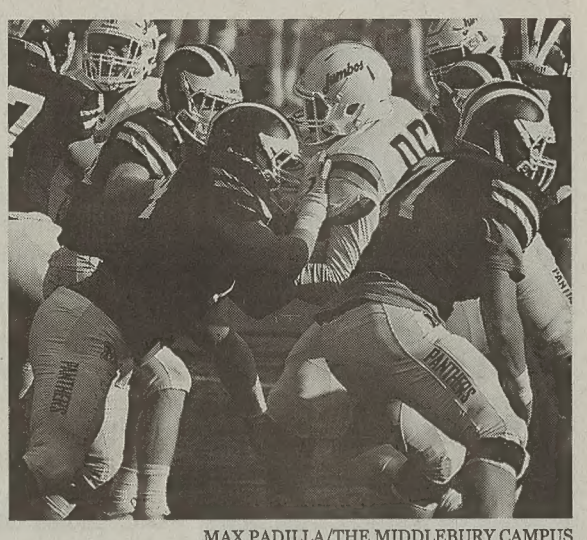
Two more scores created a thrilling second quarter, starting with a Panther interception by junior Coltrane Marcus. After this turnover, Jernigan was able to hit senior wide receiver Jimmy Martinez with a 28-yard reception. Martinez brought the ball down to the nine-yard line, where Jernigan sealed the touchdown. After a missed extra point attempt, the Panthers were up 13-7.

One more Jumbo score right before halftime, making the score 14-13, altered this Panther momentum.

Going back onto the field after halftime, Tufts was able to come out guns blazing. Three more touchdowns later, and a clock set to 0:00, both teams' seasons ended. The 35-13 win placed Tufts third in the conference, while the Panthers ended up fourth.

Overall, the Panther team's season was highlighted by a big win against Williams, redeeming the last-second loss of the 2017 season. The team also beat a .500 record, placing them in the top half of the conference.

MAX PADILLA/THE MIDDLEBURY CAMPUS
Jack Meservy '19 scans the field for a reciever.



MAX PADILLA/THE MIDDLEBURY CAMPUS
Middlebury's and Tufts' linemen face off on the line.

MAX PADILLA/THE MIDDLEBURY CAMPUS
Emo Schiappa '22 and Nick Leone '21 prepare for play at the line of scrimmage, hungry to take down the Jumbos' quarterback.

Women's Cross Country Second, Men's Third at NCAA Regionals

BENJY RENTON/THE MIDDLEBURY CAMPUS
The women's cross country team is seen hustling its way to victory, hoping for a solid championship placement.

By JORDAN HOWELL
Senior Writer

With the season nearing an end, the men's and women's cross country teams are working nonstop to make sure that they finish off strong. The teams boasted their hard work at the NCAA Regional Championships on Saturday, Nov.10.

The men came in third with 142 points. Amherst came in first with 65 points and Williams came in second with 86. The top three runners were Jon Perlman '19 in 10th place, Henry Fleming '20 in 14th place, and Theo Henderson '20 in 21st place. Perlman had a time of 25:18.86, Fleming had a time of 25:27.97 and Henderson had a time of 25:43.31. Harrison Knowlton '19, Miles Meijer '19 and Matt D'Aquila '21 also had great contributions to the men's success with respective times of 26:02.78, 26:22.24 and 26:23.13.

The women were able to finish in second place with 108 points. Amherst captured the title with a score of 87. The top Middlebury runner was Rory Kelly '19, whose time of 21:37.61 placed her in fifth.

The second-fastest Middlebury runner was Cassie Kearney '22, who came in eighth with a time of 22:09.79. The third-fastest Middlebury runner was Abigail Nadler '19, who captured 28th place with a time of 22:42.81. Other major contributors included Katie Glew '21, who had a time of 22:45.23, Claire Gomba '19 with 22:49.51 and Tasha Greene '21, whose ending time was 23:09.42.

When asked about the current spirits of the team, Kelly commented, "We are very happy to have earned second in our region and an auto-qualifier bid to nationals. Both contribute to our momentum heading into nationals."

The last meet of the season for both teams will be the NCAA Championships this Saturday, Nov. 17. The meet will be at the Lake Breeze Golf Club in Winneconne, Wisconsin. Hopefully, the teams' sweat and endurance will pay off as they race to achieve their ultimate goal.

Men's Soccer Falls in NCAA Match

By ERIK ARVIDSSON
Staff Writer

The Middlebury men's soccer team had an anxious final two weeks of its season. After falling to Williams on Saturday, Oct. 27 in the NESCAC quarterfinals, the team had to wait a week while still practicing to see if its season would continue. After receiving the news that they had earned an at-large bid to the NCAA tournament last Monday, the Panthers' season was extended another week.

On Saturday, Nov. 10, the Panthers headed to Amherst, Massachusetts, for a first-round NCAA tournament matchup against Saint Joseph's of Maine. Saint Joseph's entered the matchup with an astounding 20-0 record, having only let in one goal the entire season. Although Saint Joseph's typical level of competition is much lower than Middlebury's NESCAC foes, Saint Joseph's played NESCAC rival Bowdoin during the regular season and beat them 1-0. Although facing an undefeated opponent is always intimidating, captain Peter David '19 noted that the Panthers felt ready for the challenge, saying, "We went in feeling very prepared. They are a good team, but we matched up with them well."

Amid freezing temperatures and howling winds, the Panthers started out by pushing the ball forward and forcing Saint Joseph's to defend their attack. The Panthers created opportunity after opportunity, but finding the back of the net proved to be difficult, as the game ended in a 2-1 loss for Middlebury.

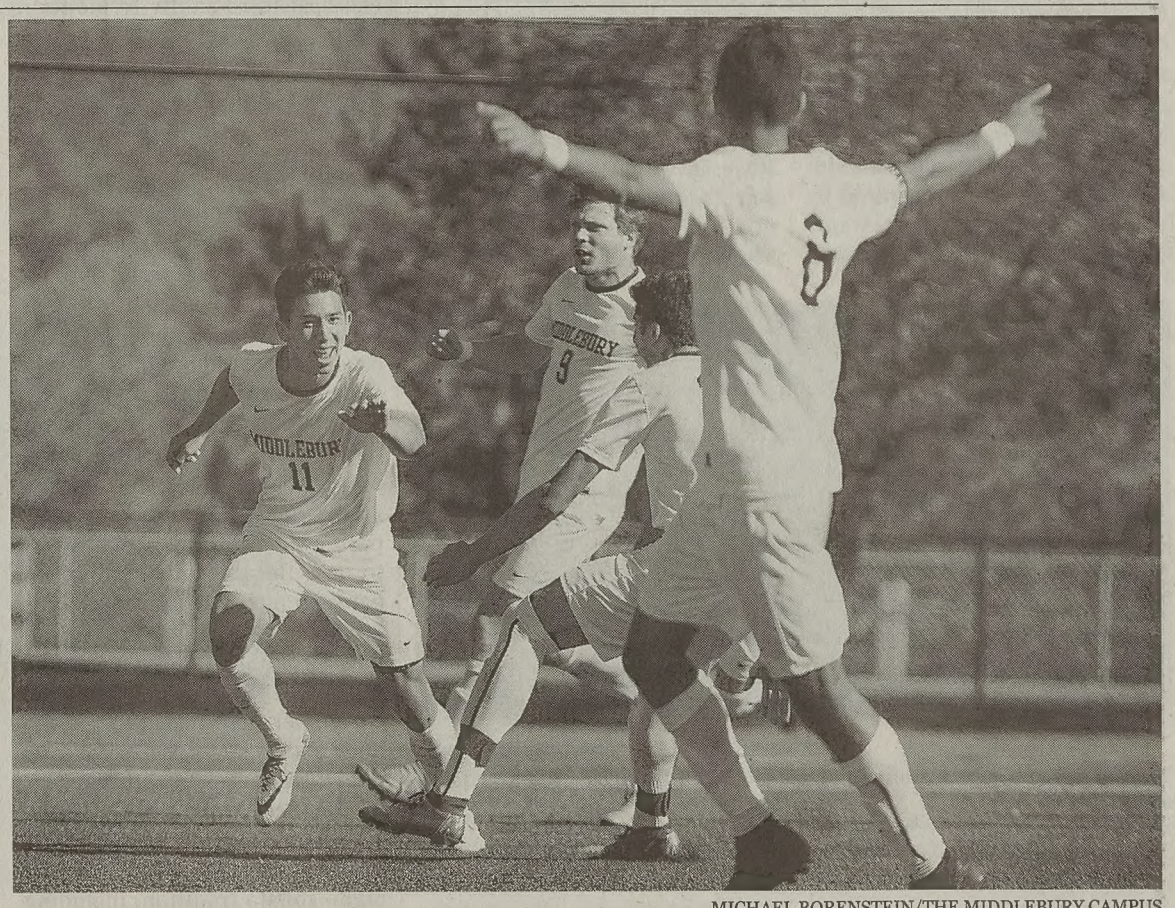
In the 35th minute, despite being dominated by the Panthers, Saint Joseph's scored the first goal of the match. The Monks played the ball into the box, and Middlebury was unable to clear it immediately. After the loose ball came down in the 18, Noah Robinson of Saint Joseph's managed to get a foot on it, volleying the ball into the bottom left corner to make the score 1-0.

The Panthers fought hard for the equalizer. They continued to dominate possession and got the majority of the chances. Middlebury took 15 shots, with eight on goal, compared to Saint Joseph's seven, with four on goal. All throughout the second half the Panthers created opportunity after opportunity, and finally their break came. In the 79th minute, Drew Goulart '20 played the ball through to Daniel O'Grady '19. The St. Joe's keeper got off of his line while O'Grady managed to loft the ball into the net from roughly 20 yards out.

The Panthers looked to have turned the tide of the match. They continued to press and create more chances. However, in the 86th minute Middlebury gave up a free kick to St. Joseph's on the left flank. The Monks' Quinn Hewitt headed the ball into the goal off the service from Dalton Gaumer.

At the end of the day the Monks shifted their chances, with 50 percent of their shots on goal ending up in the back of the net compared to Middlebury's mere 12 percent.

"Effectively it came down to finishing on set pieces. We created a lot of really good opportunities. But they were able to finish theirs and we weren't," Kyle Moffat '19 said. "I thought the score should've been 4-2. But all the credit to them, they played tough and scored when it mattered the most."



MICHAEL BORENSTEIN/THE MIDDLEBURY CAMPUS
Ben Potter '20 races to celebrate with his teammates after scoring a goal during the Oct. 20 matchup against Bates.

This was a devastating way for the soccer careers of many of the seniors to come to a close. However, Peter Davis '19 noted that the boys felt lucky to have come this far. Had the final game of the year been the NESCAC quarterfinal loss to Williams, they would have been much more distraught.

"I don't think it's fully sunk in yet, but that's probably the toughest part of it. You put so much into this for four years. Us, going out the way we did, losing in the NCAA tournament, is better than not being there. We know how [well] we played, and I think it would have been different had we lost to Williams," Moffat said.

When asked about where the program is headed, both Davis and Moffat seemed optimistic. "The team had a fun, positive atmosphere this year. I think we reestablished Middlebury, by going to the NCAA tournament the last two years, as a significant player in DIII soccer. It had been since 2010 since we made the tournament. I think that my class rallied around elevating the level of play and our standing in the NESCAC," Moffat said.

When asked about his time as a Panther as well as how the rising juniors will step in and lead the team, Captain Peter Davis '19 seemed optimistic about the future of the program.

"Being a captain, I would say, was my proudest moment of being affiliated with the program," Davis said. "It was more than I expected going into it. You're so in it when you're a captain. They're going to be so fine. A lot of the guys in the junior class stood up and took more leadership roles. They have made the NCAA tournament two years in a row. They know what it takes and are ready to step up into those senior roles. Being a fan is going to suck, but I am excited about seeing where these guys go in the future."

Although its season ended in a tough way, the men's soccer team provided plenty of thrills and quality play this season. With back-to-back tournament appearances under its belt, the program is progressing and looking to take it one step further next year.

BENJY RENTON/THE MIDDLEBURY CAMPUS

Field hockey is poised to secure an NCAA title for the second consecutive year. Here the team celebrates after its NCAA Regional Championship win on Sunday, Nov. 11.

Field Hockey Flies to Final Four

By CAROLINE BARTLETT
Senior Writer

After racking up a total of 13 goals in two massive wins, field hockey hits the road for Spooky Nook in Manheim, Pennsylvania, for the NCAA Championship weekend.

On Saturday, Middlebury easily defeated Keene State by a whopping score of 8-0, scoring four goals in each half. The Panthers dominated throughout the game, managing to rip 31 shots while allowing only two attempts from the visitors. Erin Nicholas '21 and Grace Jennings '19 each scored twice while Emma Johns '20, Ali Denby '20, Julia Richards '20 and Amanda Bozorgi '19 each tallied one goal.

Middlebury took home the NCAA Regional Championship title on Sunday with a 5-1 victory against The College of New Jersey (TCNJ). The Panthers drew 11 penalty corners and made 20 shots, compared to TCNJ's three and five, respectively. Johns, Nicholas and Jennings each scored another goal, while Meg Fearey '21 and Marissa Baker '20 also joined the long list of goal-scorers this weekend.

It is not uncommon for teams to let their guard down when in complete control of a game, which can sometimes lead to mistakes. But Middlebury's commitment to its game plan was as strong as ever this weekend. "On Sunday, we were up by three within the first 10 minutes of being on the field," Fearey explained. "However, this did not change our game. We don't settle until a game is completely over, treating every minute as if it's tied 0-0. It's this mentality that contributes to our successes and allows us to be together for one more week and compete in the Final Four."

With the NCAA Championship approaching and just one more week of practice left, the team remains focused on the present.

"One of the hardest things to do in sports is to defend a championship," Baker said. "Every year is a clean slate for a team, for better or for worse. What we did or didn't accomplish last season has no effect on this season. So all we do is take it one game at a time, one team at a time."

Nevertheless, the Panthers are feeling confident in their team's ability and are ready to take flight at Spooky Nook this weekend. "I'm so proud of how far this team has come this season," Bozorgi, one of the senior captains, said. "I feel like every week we're just improving and adapting and hitting our peak just at the right time. I think that we're just where we want to be heading into the Final Four this weekend."

Led by repeat NESCAC Coach of the Year Katharine DeLorenzo, the Panthers will take on Rowan at 2 p.m. on Saturday. Tufts, who earned a bid after losing to Middlebury last weekend, battles Johns Hopkins in the other semifinal. The winners will meet in the NCAA Championship game on Sunday at 1 p.m.

BENJY RENTON/THE MIDDLEBURY CAMPUS

Grace Jennings '19 celebrates after connecting with the back of the goal.

BENJY RENTON/THE MIDDLEBURY CAMPUS

Erin Nicholas '21 is locked in, ready to inflict some damage.

Photos of the Week

PUPPIES MAKE A RETURN DURING NCAA REGIONAL ROUNDS

BENJY RENTON/THE MIDDLEBURY CAMPUS

These adorable dogs came out to the game to show their support for the women's soccer and field hockey teams. Clearly, the pups brought good luck along with their cuddly faces, as both teams won their respective games. We sports editors here at The Campus will surely miss seeing such cute faces at the fall games, so we implore all students to bring their pup friends to winter games.

In the Cards

By MIGUEL ESPINOSA
Sports Editor

EMMA JOHNS 16

FIELD HOCKEY

MIDFIELDER / 2020

FROM NORTH ANDOVER, MASSACHUSETTS

For the 2018-2019 season, the junior midfielder was third among teammates for points (20). She has also tallied 9 goals and 5 assists. On Sunday's NCAA tournament match against The College of New Jersey, Johns struck a devastating blow against the Lions, when she scored on a feed by teammate Marissa Baker just two minutes into the game. Keep an eye out for Johns when Middlebury competes in the NCAA Final Four this Saturday in Pennsylvania.

SEASON	GP	GS	G	A	PTS	SH	SH%	SOG	SOG%	GW	DS	PS-ATT
2018-19	20	20	9	5	23	54	.167	37	.685	4	0	1-2

Women's Soccer Takes Home NCAA Regional Title

MICHAEL BORENSTEIN/THE MIDDLEBURY CAMPUS

Women's soccer piles over goalkeeper Eva Shaw '19.5 after she stopped all three of Ithaca's shootout attempts. Middlebury took home the NCAA regional final title on Sunday, Nov. 11.

By JENNY LANGERMAN
Senior Writer

This past weekend, Middlebury women's soccer hosted the first two rounds of the NCAA tournament, beating out Maine Farmington and Ithaca College to keep its season alive.

The Panthers' first-round matchup against the Maine Farmington Beavers on Saturday, Nov. 10 was a 4-1 easy win for the third-ranked Panthers. Abigail Byler '19, Olivia Miller '20, Eliza Van Voorhis '21 and Eliza Robinson '21 scored a point each for Middlebury, while their opponents could only manage to put up one. Middlebury boasted a 51-2 shot advantage over the Beavers and held each of the game's 16 corner kicks.

Fresh off their first-round win, the Panthers headed into their second game of the weekend on Sunday, Nov. 11 to try to win the NCAA regional final title. This matchup against Ithaca certainly proved to be more of a challenge than that of the previous day, as regulation time ran out with the teams still standing at 0-0. A double overtime gave no advantage for either team, and for the second time in two weeks, Middlebury headed into a shootout to fight to keep its season alive.

Despite much back-and-forth action during the field play, Middlebury easily dominated the shootout and proved itself as the team deserving the regional title. Shootout goalie Eva Shaw '19.5 of Middlebury heroically stopped all three of Ithaca's attempts, while Sarah DiCenso '19, Ellie Greenberg '20 and Cate Shellenback '22 all made theirs on the flipside for the Panthers.

This marks just the eighth NCAA regional final win ever for Middlebury women's soccer, another definite indication of the Panthers' incredible season this fall.

Now, Middlebury will move on to the tournament's sectionals next weekend, in which it will host one of the four sectional sites. The Panthers will face Swarthmore College on Saturday, Nov. 17, and a win will propel them to the quarterfinals on Sunday.

MICHAEL BORENSTEIN/THE MIDDLEBURY CAMPUS

The Panthers, led by Sarah DiCenso '19, storm the field after advancing in the NCAA Tournament.

MICHAEL BORENSTEIN/THE MIDDLEBURY CAMPUS

Midfielder Eliza Robinson '21 attempts to keep the ball circulating within the Panthers' offense.

In Numbers

FINAL SCORE

M	0	PK
ITHACA ATHLETICS	0	

GAME STATS

MIDDLEBURY		ITHACA
23 (9)	Shots (on goal)	6 (5)
5	Saves	9
8	Fouls	9
6	Corner Kicks	0
4	Offsides	1

South Street Field
Middlebury, VT
November 11, 2018

MICHAEL BORENSTEIN/THE MIDDLEBURY CAMPUS

PLAYER OF THE GAME

Olivia Miller

Midfield
Class of 2020
Laguna Beach, California

Miller had 5 shots on Sunday, the most of any player on the team. With 3 goals and 4 assists this season, Miller will be a critical player in the team's upcoming games as they progress through the NCAA tournament.

MICHAEL BORENSTEIN/THE MIDDLEBURY CAMPUS

SEASON STANDINGS

16-1-3
Overall Record

8-1-1
NESCAC Record

The Panthers will play Swarthmore College at home on Saturday, November 17 at 11 a.m. in the NCAA Sectional Semifinal.

NICOLE HONG AND BENJY RENTON/THE MIDDLEBURY CAMPUS